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Passages of a Working Life during Half a Century: with a Prelude of Early Reminiscences. By Charles Knight. Vol. I. (Bradbury & Evans.)

Mr. Charles Knight may be considered as a Literary Elder in many senses, and every sense a good one. Byron said he hated an author who was all author. Byron would, it may be presumed, on this account at least, have liked Mr. Knight: as many of the poet's successors have been proud and happy to own they did on higher grounds. Certainly, he has been an author: yet not all an author. Indeed, it may be said of him, that he has been a professor in every branch of the book trade, from the humblest to the highest. He has been a printer. He has been a publisher. He has been a compiler, a reporter, an editor, a critic, an author; and it is not too much to say of him, now that he puts his case before us, as a whole, in his ripe age, that in all these departments of intellectual trial he has gained some distinction. There may be cases of a somewhat similar kind in our rich literary annals. Richardson was a printer. Dodsley, the publisher, wrote plays. Jerrold set up copy before he supplied it. Cottle "sold the books he did not write." Lackington wrote a book; but it was only about his own experiences. Lord Campbell reported the House of Commons. Tom Moore wrote leading articles. Byron started a newspaper. But we do not remember an instance in which one and the same gentleman could boast of the same infinite variety of literary occupation as Mr. Knight. What man has set up newspaper copy and written a History of England,—published Poor-Law Reports, and composed a tragedy in verse,—reported the Parliamentary debates, and edited a compendious cyclopaedia of universal knowledge? Even in the amount of effort achieved, the number of pages printed, Mr. Knight's literary labours are remarkable. His works would fill a very large shelf—almost a library. They are on all sorts of subjects; but chiefly perhaps on those connected, more or less closely, with social reforms and popular education. Probably Mr. Knight has written and edited more pages than Hume, Gibbon, Byron, Moore and Wordsworth all put together. Within the last ten years he has produced more literary matter, original and edited, than Dickens, Lytton, Tennyson, Trench and Browning all combined. We happen to be writing these remarks away from books of reference, but we have a very recent and pleasant recollection of eight octavo volumes of history, twenty-two quarto volumes of Cyclopaedia, four volumes of 'Half-Hours with the best Authors,' ten volumes of the 'Stratford Edition of Shakspeare,' one volume of 'Shakspeare Studies,' and two octavo volumes of 'Once upon a Time.' When it is considered that these works are the productions of a man otherwise engaged as a publisher, they become still more remarkable. People were amazed that Richardson should have found time, in the course of a long life as a man of business, to write the stories of 'Pamela,' 'Clarissa Harlowe,' and 'Sir Charles.'

In these several capacities of printer, publisher, reporter, editor and author, Mr. Knight has seen a good deal of mankind, and especially of the eminent of mankind. In his early youth, as the son of a Windsor bookseller, he was familiar with George the Third and his Windsor circle; a

little later, as a local printer, he became acquainted with a knot of young Etonians who were born for fame, including Præd, Moultrie and Macaulay. After his removal to London, his friendships extended right and left round the circle of poets, wits, philosophers and politicians; and in this magic circle Mr. Knight has lived for nearly fifty years.

When an elder so busy and prolific, so well acquainted with the world, sits down, so to say, in the light of the setting sun, to tell a younger generation of readers the story of an honourable and successful career, we are disposed to listen with attention and respect.

As yet, we have but a fragment of the tale before us. This opening part is very well written. Some will think it is a little long; but men who are not tolerant of twaddle or dullness will find themselves, as we did, drawn along the narrative smoothly and gently, never laying down the book until they come to the end.

Mr. Knight does not write an Autobiography, merely 'Passages.' There is, consequently, no story to tell. Instead, we have a series of brief pictures, sketches, characters, or reflections on the past, done from the life, with a grave and quiet humour which will be found very pleasant, though the figure dashed off may be unimportant. Such is the glimpse we get of the French master at the Windsor School:—

"I was one of the few who learnt Latin and French. The same émigré of the Revolutionary times taught both tongues. I have no doubt his French accent was perfect; but his Latin, if I may judge from the way in which he read the first line of the Æneid, was not the Latin of Eton 'I do throw.'"

Arma veeromque cano, Troje quæ premissa ab oreis.

My language-master was a pleasant, gentlemanly person who hated England thoroughly. I have looked with him upon our illuminations of tallow candles for some naval victory, and have been dashed in my confident belief that our town guns, and our bells, and the *Reading Mercury* told the truth, when he assured me that this rejoicing was only a false pretence; that it was vain to expect that a trumpery island would ever be able to contend against France; and that assuredly George the Third would soon resign Windsor Castle to the First Consul. Nevertheless, he prayed that he might not see the downfall of another monarchy."

An anecdote of a local magistrate may be put alongside this story:—

"Under the guidance of the town clerk, corporate magistrates generally got through their business decently. Sometimes they made little slips. Late in the evening an offender was brought before one of our mayors, having been detected in stealing a smock-frock from a pawnbroker's door. 'Look in 'Burn's Justice,' said his worship to his son; 'look in the index for smock-frock.'—'Can't find it, father, not there.'—'What! no law against stealing smock-frocks? D— my heart, young fellow, but you've had a lucky escape.' (Even Justices in those times might incur the penalties against profane oaths.) The constable demurred at the discharge of the prisoner. 'Well, well! lock him up, and we'll see the town clerk in the morning.'"

Perhaps the main value of this volume, as a contribution to current history, lies in its little pictures of George the Third, and his Court of Windsor, in the days when General Bonaparte was at Boulogne. Here we have the fine, fat, old gentleman, Farmer George, as he breathed in the flesh:—

"Sir Richard Phillips, with somewhat of a violation of confidence, printed in his *Monthly Magazine* an anecdote of George the Third which was told him by my father. Soon after the publication of Paine's 'Rights of Man,' in 1791,—before the work was declared libellous,—the King was wandering about Windsor early on a summer morning,

and was heard calling out 'Knight, Knight!' in the shop whose shutters were just opened. My father made his appearance as quickly as possible, at the sound of the well-known voice, and he beheld his Majesty quietly seated, reading with marked attention. Late on the preceding evening a parcel from Paternoster Row had been opened, and its miscellaneous contents were exposed on the counter. Horror! the King has taken up the dreadful 'Rights of Man,' which advocated the French Revolution in reply to Burke. Absorbed Majesty continued reading for half an hour. The King went away without a remark; but he never afterwards expressed his displeasure, or withdrew his countenance. Peter Pindar's incessant endeavours to represent the King as a garrulous simpleton were more likely to provoke the laughter of his family, than to suggest any desire to stifle the poor jests by those terrors of the law which might have been easily commanded. It was the same with the people. The amusements which the satirist ridiculed, when he told of a monarch

Who rams, and ewes, and lambs, and bullocks fed, were pursuits congenial to the English taste, and not incompatible with the most diligent performance of public duty. The daubs of the caricaturist provoked no contempt for 'Farmer George and his Wife.' The sneers of the rhymester at 'sharp and prudent economic kings,'—at the parsimony which prescribed that at the breaking up of a royal card party 'the candles should be immediately blown out,'—fell harmless upon Windsor ears. Blowing out of wax candles, leaving the guests or congregation in the dark, was the invariable practice of royal and ecclesiastical officials. At St. George's Chapel, the instant the benediction was pronounced, vergers and choristers blew out the lights. Perquisites were the law of all service. The good-natured King respected the law as one of our institutions. He dined early. The Queen dined at an hour then deemed late. He wrote or read in his own uncarpeted room, till the time when he joined his family in the drawing-room. One evening, on a sudden recollection, he went back to his library. The wax-candles were still burning. When he returned, the page, whose especial duty was about the King's person, followed his Majesty in, and was thus addressed, 'Clarke, Clarke, you should mind your perquisites. I blew out the candles.' The King's savings were no savings to the nation. In 1812 it was stated in the House of Commons that the wax-lights for Windsor Castle cost ten thousand a year."

Mr. Knight, who was himself fond of plays, as a future editor of Shakspeare ought to be, often saw the King and royal family in the little Windsor theatre, and the picture which he makes of these royal visits is a characteristic bit of his book:—

"That honoured playhouse no longer exists. The High Street exhibits a dissenting chapel on its site, whose frontage may give some notion of the dimensions of that cosy apartment, with its two tiers of boxes, its gallery, and its slips. It was not an exclusive theatre. Three shillings gave the entrance to the boxes, 2s. to the pit, and 1s. to the gallery. One side of the lower tier of boxes was occupied by the Court. The King and Queen sat in capacious arm-chairs, with satin playbills spread before them. The orchestra, which would hold half a dozen fiddlers, and the pit, where some dozen persons might be closely packed on each bench, separated the royal circle from the genteel parties in the opposite tier of boxes. With the plebeians in the pit the Royal Family might have shaken hands; and when they left, there was always a scramble for their satin bills, which would be afterwards duly framed and glazed as spoils of peace. As the King laughed and cried, 'Bravo, Quick!' or 'Bravo, Suett!'—for he had rejoiced in their well-known mirth-provoking faces many a time before,—the pit and gallery clapped and roared in loyal sympathy; the boxes were too genteel for such emotional feelings. As the King, Queen, and Princesses retired at the end of the third act, to sip their coffee, the pot of Windsor ale, called Queen's ale, circulated in the gallery.

At eleven o'clock the curtain dropped. The fiddles struck up "God save the King;" their Majesties bowed around as the house clapped; and the gouty manager, Mr. Thornton, leading the way to the entrance (carrying wax-lights and walking backward with the well-practised steps of a Lord Chamberlain), the flambeaux of three or four carriages gleamed through the dimly lighted streets, and Royalty was quickly at rest."

The King enjoyed the humours of his comedians hugely. Miss Burney, as Mr. Knight reminds us, has—

"recorded how he appreciated the dramatist whose Hamlet and Benedick were sometimes here personated by Elliston; and whose Richard III. Cooke coarsely but powerfully enacted on this stage: 'Was there ever such stuff as great part of Shakspeare? only one must not say so! But what think you? What? Is there not sad stuff? What? What?'"

On this provocation, Mr. Knight tells us that Farmer George was not singular in this abuse of Shakspeare. "I have heard," he says, "one such heretic, whose intellectual dimensions would appear gigantic in comparison with those of the King, say of the writer of the sad stuff, 'D— and I always call him silly Billy.' Who can this 'heretic' be? Is he alive?"

At Windsor, Mr. Knight, for the first and only time, saw William Pitt, whose figure he nevertheless remembers very well:—

"On one of these occasions—it was in 1804—I saw Mr. Pitt. He was waiting among the crowd till the time when the King and Queen should come forth from a small side-door, and descend the steps which led to the level of the Eastern Terrace. A queer position this for the man who was at that moment the arbiter of European affairs; who was to decide whether continental kings were to draw their swords at the magical word 'Subsidy'; upon whom a few were looking with sorrow in the belief that he had forfeited the pledge he had given when England and Ireland became an United Kingdom, and whom the many regarded as the pilot who had come to his senses, and who could now be trusted with the vessel of the state in the becalmed waters of intolerance. Soon was the minister walking side by side with the sovereign, who, courageous as he was, had a dread of his great servant till he had manacled him. It was something to me, even this once, to have seen Mr. Pitt. The face and figure and deportment of the man gave a precision to my subsequent conception of him as one of the realities of history. The immobility of those features, the erectness of that form, told of one born to command. The loftiness and breadth of the forehead spoke of sagacity and firmness—the quick eye, of eloquent promptitude—the nose (I cannot pass over that remarkable feature, though painters and sculptors failed to reproduce it), the nose, somewhat twisted out of the perpendicular, made his enemies say his face was as crooked as his policy. I saw these characteristics, or had them pointed out to me afterwards. But the smile, revealing the charm of his inner nature—that was to win the love of his intimates, but it was not for vulgar observation."

At length the poor old King was dead, and a cycle of Mr. Knight's reminiscences closes with the funeral:—

"The Funeral of George the Third appeared to me like the close of a long series of reminiscences. Windsor had to me been associated with the loud talk and the good-natured laugh of a portly gentleman with a star on his breast, whom I sometimes ran against in my childhood; with a venerable personage, blind, but cheerful, who sat erect on a led horse, as I had seen him in my youth; with the dim idea of my manhood, that in rooms of the Castle which no curiosity could penetrate, there sat an old man with a long beard, bereft of every attribute of rank, who occasionally talked wildly or threw himself about frantically, and sometimes awoke recollections of happier days by striking a few chords on his piano. Then came the final pageant. It was a Poem rather than a show. The Lying-in-State was something higher than undertaker's art. As I passed through St. George's Hall, I thought of the last

display of regal pomp in that room—the Installation of 1805—when at the banquet the Sovereign stood up and pledged his knights, and the knights, in full cups of gold, invoked health and happiness on the Sovereign. The throne on which George the Third then sat was now covered with funeral draperies. I went on into the King's Guard-Chamber. The room was darkened—there was no light but that of the flickering wood-fires which burnt on an ancient hearth on each side. On the ground lay the beds on which the Yeomen of the Guard had slept during the night. They stood in their grand old dresses of state, with broad scarves of crape across their breasts, and crape on their halberds. As the red light of the burning brands gleamed on their rough faces, and glanced ever and anon upon the polished mail of the Black Prince, on the bruised armour of the soldiers of the Plantagenets, and on the matchlocks and bandoleers of the early days of modern warfare, some of the reality of the Present passed into visions of the Past. I thought of Edward of Windsor, the great builder of the Castle, deserted in his last moments. I thought of other 'sad stories of the deaths of kings.' I came back to the immediate interest of the scene before me, by remembering that not one of the long line of English sovereigns before George the Third had died at Windsor. I passed on into the chamber of death. All here was comparatively modern. The hangings of purple cloth which hid West's gaudy pictures of the Institution of the Order of the Garter; the wax-lights on silver sconces; the pages standing by the side of the coffin; the Lord of the Bedchamber sitting at its head; much of this was upholstery work, and did not affect the imagination."

Of a brighter complexion are Mr. Knight's recollections of the young band of Etomians who started the *Quarterly Magazine* which bore his name. Here we have Præd, Macaulay, Derwent Coleridge, Sydney Walker, and John Moultrie, in their early youth, as they lived, and laughed, and made sport of the world. The card, or prospectus for his *Quarterly Magazine*, which Mr. Knight tells us was written by Præd, was in a sparkling manner. We think Macaulay's hand was also in it. This whimsical production opened thus:—

"To the Lady Mary Vernon, the Mistress of all Harmony, the Queen of all Wits, the Brightest of all Belles, we, the undersigned, send greeting: We, the undersigned, are a knot of young men, of various forms and features—of more various talents and inclinations; agreeing in nothing, save in two essential points—a warm liking for one another, and a very profound devotion for your Ladyship. Some of us have no occupation. Some of us have no money. Some of us are desperately in love. Some of us are desperately in debt. Many of us are very clever, and wish to convince the Public of the fact. Several of us have never written a line. Several of us have written a great many, and wish to write more. For all these reasons, we intend to write a Book. We will not compile a lumbering quarto of Travels, to be bound in Russia, and skimmed in the *Quarterly*, and bought by the country book-clubs;—nor a biting Political Pamphlet, to be praised by everybody on one side, and abused by everybody on the other, and read by nobody at all;—nor a Philosophical Essay, to be marvelled at by the few, and shuddered at by the many, and prosecuted by His Majesty's Attorney-General;—nor a little Epic Poem in twenty-four books, to be loved by the milliners, and lauded in the *Literary Gazette*, and burnt by your Ladyship. But a Book of some sort we are resolved to write. We will go forth to the world once a quarter, in high spirits and handsome type, and a modest dress of drab, with verse and prose, criticism and witicism, fond love and loud laughter; everything that is light, and warm, and fantastic, and beautiful, shall be the offering we will bear; while we will leave the Nation to the care of the Parliament, and the Church to the Bishop of Peterborough. And to this end we will give up to colder lips and duller souls their gross and terrestrial food; we will not interfere with the saddle or the sirloin, the brandy-bottle or the punch-bowl;—our food shall be of the spicy curry and the glistening champagne; our inspira-

tion shall be the thanks of pleasant voices, and the smiles of sparkling eyes. We grasp at no renown—we pray for no immortality; but we trust, that in the voyage it shall be our destiny to run, we shall waken many glowing feelings, and revive many agreeable recollections; we shall make many jokes and many friends; we shall enliven ourselves and the public together; and when we meet around some merry hearth to discuss the past and the future, our projects, and our success, we shall give a zest to our bottle and our debate by drinking a health to all who read us, and three healths to all who praise."

Twenty-five fictitious signatures—such as Vyvyan Joyeuse (Præd), Davenant Cecil (Coleridge) and Tristram Merton (Macaulay)—were affixed to the foregoing squib. In one of his sketches (a sort of mock trial of wits, on a very old model), Præd drew dramatically, though in prose, a living likeness of his young friend Macaulay; many years before Lord Lansdowne fixed on him the famous saying about his positiveness. To the last year of his life in London, Lord Macaulay might have been picked by a stranger out of a mixed company at table from this description of him when a youth:—

"Tristram Merton, come into court.' There came up a short manly figure, marvellously upright, with a bad neckcloth, and one hand in his waistcoat-pocket. Of regular beauty he had little to boast; but in faces where there is an expression of great power, or of great good-humour, or of both, you do not regret its absence.—'They were glorious days,' he said, with a bend, and a look of chivalrous gallantry to the circle around him, 'they were glorious days for old Athens when all she held of witty and of wise, of brave and of beautiful, was collected in the drawing-room of Aspasia. In those, the brightest and the noblest times of Greece, there was no feeling so strong as the devotion of youth, no talisman of such virtue as the smile of beauty. Aspasia was the arbitress of peace and war, the queen of arts and arms, the Pallas of the spear and the pen: we have looked back to those golden hours with transport and with longing. Here our classical dreams shall in some sort wear a dress of reality. He who has not the piety of a Socrates, may at least fall down before as lovely a divinity; he who has not the power of a Pericles may at least kneel before as beautiful an Aspasia.' His tone had just so much earnest that what he said was felt as a compliment, and just so much banter that it was felt to be nothing more. As he concluded he dropped on one knee, and paused.—'Tristram,' said the Attorney-General, 'we really are sorry to cramp a culprit in his line of defence; but the time of the court must not be taken up. If you can speak ten words to the purpose.—'Prythee, Frederick,' retorted the other, 'leave me to manage my own course. I have an arduous journey to run; and in such a circle, like the poor prince in the Arabian Tales, I must be frozen into stone before I can finish my task without turning to the right or the left.—'For the love you bear us, a truce to your smiles: they shall be felony without benefit of clergy; and silence for an hour shall be the penalty.—'A penalty for smiles! horrible! Paul of Russia prohibited round hats, and Chihou of China denounced white teeth; but this is atrocious!—'I beseech you, Tristram, if you can for a moment forget your omniscience, let us—'—'I will endeavour. It is related of Zoroaster, that—'"

Many who sat at table with Macaulay will laugh over what must seem the ludicrous accuracy of this description. The *Quarterly Magazine*, however, in spite of these brilliant touches, died a natural death in less than two years. Yet, like *The Etonian*, it contains some of Præd's most charming bagatelles. From the latter, Mr. Knight disentombs a few of these sparkling trifles. How light and airy is this sketch of a college chum:—

A friend by turns to saints and sinners,
Attending lectures, plays, and dinners,

The Commons' House, and Common Halls,
Chapels of Ease,—and Tattersall's;
Skillful in fencing and in fist,
Blood—critic—jockey—methodist;
Causeless alike in joy—or sorrow,
Tory to-day and Whig to-morrow,
All habits and all shapes he wore,
And lov'd, and laugh'd, and pray'd, and swore.

Perhaps, next to the airy gaiety of his versification, Præd's peculiar humour in rhyme was that of the double image; a form of humour which can be more easily exhibited than defined, as thus:—

Oh! Arthur's days were blessed days,
When all was wit, and worth, and praise;
And planting thrusts and planting oaks;
And cracking nuts and cracking jokes,
And turning out the toes, and tiltings,
And jousts, and journeyings, and jiltings.
Lord! what a stern and stunning rout
As tall Adventure strode about,
Rang through the land: for there were duels
For love of dames and love of jewels;
And steeds that carried knight and prince
As never steeds have carried since;
And heavy lords and heavy lances;
And strange unfashionable dances;
And endless bustle and turmoil,
In vain disputes for fame and spoil.
Manners and roads were very rough;
Armour and beeves were very tough;
And then—then brightest figures far
In din or dinner, peace or war—
Dwarfs sang to ladies in their teens,
And giants grew as thick as beans!

The First Part of 'Passages from a Working Life' closes with the failure of the magazine, and the foundation, by the same young writers, of *The Brazen Head*. This journal, as is well known, followed its predecessor to the butterman and the trunk-maker; yet *The Brazen Head* contained some of Præd's choicest things.

We shall look for the continuation of Mr. Knight's 'Passages' with considerable interest.

My Beautiful Lady. By Thomas Woolner. (Macmillan & Co.)

This poem is by a sculptor who has carried the realities of Pre-Raphaelite principles into portrait sculpture with success. The poem is remarkable for its gravity of feeling, its tender touches of beauty, and its oneness. It shows us that the Poet of Form might have been a Poet in Colour, and the life that has blanched in marble might have bloomed in verse. The writer has felt for himself, thought for himself, and made out his own music, with here and there a sign of invention in measure and rhythm. He has an eye alive to external nature, and the voice has the quiet emphasis of one who has been steadied by suffering. The many loving thoughts and beautiful fancies evidently blossom out of the real facts of life, and 'My Beautiful Lady' is the work of a thorough artist. The writer has strong affinities of nature and taste with those early Italian poets translated so affectionately by Mr. Rossetti; and at times his quaintness of manner may raise a smile, but we do not feel it to be an affectation, nor will it be objected to by any reader who is one of the initiated in the experience of loving and losing, and who knows that genuine grief will have its freaks of fancy and quaintness of expression. The poem was commenced years ago in the Pre-Raphaelite periodical called *The Germ*. The seed there dropped has here expanded into an acceptable flower, which, though springing from a grave, has fed on sunshine and dew and taken healthy bloom from the open air.

The story, if story it can be called, is told, or indicated, by the lover of the "Beautiful Lady," in various measures, which change according to the changing theme. Here we meet with the happy pair walking:—

My Lady walks as I have watched a swan
Swim where a glory on the water shone:
There ends of willow branches ride
Quivering on the flowing tide,
By the deep river's side.

Fresh beauties, howsoever she moves, are stirred:
As the sunned bosom of a humming-bird
At each pant lift some fiery hue,
Fierce gold, bewildering green or blue;
The same, yet ever new.

—That is in the sunshine. The next is a picture in the shade:—

We wander forth unconsciously, because
The azure calmness of the evening draws:
When sober hues pervade the ground,
And universal life is drowned
Into hushed depths of sound.

We thread a copse where frequent bramble spray
With loose obtrusiveness from side roots stray,
And force sweet pauses on our walk;
I'll lift one with my foot, and talk
About its leaves and stalk.

Or may be that some thorn or prickly stem
Will take a prisoner her long garment's hem;
To disentangle it I kneel,
Oft wounding more than I can heal;
It makes her laugh, my zeal.

I recollect my Lady in the wood
Keeping her breath, while peering as she stood
There, balanced lightly on tiptoe,
To mark a nest built snug below,
Leaves shadowing her brow.

In many lines the subject is treated with such tender grace and quiet precision of delicate handling that we know it is a shame to hint such a thing, and yet we cannot help feeling that these walks in the woodland were continued too long and late, and had something to do with the Lady's early decline and sad death. The lover has scarcely sung his song of triumph,—

Warble, warble, warble, O thou joyful bird!
Warble, lost in leaves that shade my happy head;
Warble loud delights, loud thy warm-breasted mate,
And warbling about the rim of thy heart,
Thine utmost rapture cannot equal mine.

Flutter, flutter, and flash; crimson-winged flower,
Parted from thy stem grown in land of dreams!
Hover and tremble, flitting till thou findest,
Butterfly, thy treasure! Yet thou never canst
Find treasure rich as my contented rest,—

when he sees his "Beautiful Lady" bowing with illness, and fading with the pallid droop of a lily,—a glance of "chilly splendour" in her eyes,—her smile for him a "dawn-bright snowy peak."—and

The heavy sinking at her heart
Sucked hollows in her cheek,
And made her eyelids weak,
Tho' oft they opened wide with sudden start.

At length the end came, and he stood

Awe-struck to see portentous loom
From her large eyes full gazing thro' the gloom,
Love darkly wedded to eternal doom.

And now she lies mouldering down into common dust:—

Birds twittering peck the variant weeds
That wave above this bed

Where my dear Love lies dead:
Their fluttering bursts the globed seeds,
And beats the downy pride
Of dandelions, wide.

On spear-grass bowed with watery heads,
The wet uniting, drips
In sparkles off the tips:
In mallow bloom the wild bee drops and feeds.

No more she hears, where vines adorn
Her window, on the boughs
Birds chirrup an arouse:
Flies, buzzing, strengthening with the morn,
She will not hear again

At random strike the pane:
No more on grass-plat newly shorn
With her gown's glancing hem
Bend down the daisy's stem,
In walking forth to view what flowers are born.

In a blank verse part called 'Years After,' the poem increases in strength of thought and grasp of feeling. The poverty of the great loss has passed into spiritual gain, and the "heart-ease" has grown from out the grave of buried love. The life-roots that felt the killing cold of the dark earth have stirred with fresh sap, and the branches have put forth their leaf of tenderer green at the coming of a later spring. Past sufferings have purified the soul and cleared the vision for present duties, and the love that shed such a light about the feet has now hung up its little lamp of immortality overhead, safe beyond the region of storms. The poem concludes worthily in a poem to "Work":—

Men may seem playthings of ironic fate:
One stoutly shod paces a velvet sward;
And one is forced with naked feet to climb
Sharp slaty ways alive with scorpions,
While wolfish hunger strains to catch his throat;
One drinks his purple draught, smacks lip and laughs,
One shuddering tastes his bitter cup and groans;
But there is hope for all. Tho' not for all
To sail thro' sunny ripples to the end
Chatting of shipwrecks as pathetic tales;
All are not born to nurse the dainty pangs
That herald love's completion, and behold
Their darlings flourish in the tempered air
Of comfort till themselves become the springs
Of a yet milder race: all are not born
To touch majestic eminence and shine
Directing spirits in their nation's sight
And radiate unformed posterity:
But thro' transcendent mercy all are born
To enter on a nobler heritage
Than these, if each but wills to rightly choose
In serving Duty, man's prerogative:
Which is far pleasanter than paths of flowers,
Than warmest clustering of household joys,
And prouder than the proudest shouts of fame
That follow actions not in conscience wrought.

Such a conclusion to the poem, with its dawn of a nobler life and glow of purer health,—its removal of love's highest goal to the next life,—its unfolding of the new strength necessary to reach that goal, is natural in the noblest sense, and for the work an artistic triumph. We regret that the poem has not been better read by the printer; a thing we have seldom to complain of now-a-days in books of verse.

Luttrell of Arran. By Charles Lever. No. I. (Chapman & Hall.)

We have a little fault to find with Mr. Charles Lever. Old recollections of enjoyment in his stories plead against too severe a tone; but the time has come when this author's best friends should put him on his guard, unless they are willing to see him sink down out of the rank of English writers altogether; in which rank, notwithstanding much occasional carelessness on his part, he has hitherto held an honourable place.

It is not merely that Mr. Lever has written the same story many times over, in many books,—he has reproduced the same characters year after year, under new names; but always in the same scenery and under like circumstances. There is in every tale which has of late years come from his hand, an Irishman of genius, who carries away every prize of his school and college, but who goes wrong in the world, takes to drink and crime, and gets back to Ireland at the opening of Mr. Lever's tale. Next comes the mysterious young lady who is being educated at a foreign convent, and who, in her way, also turns out to be a genius more or less misunderstood. Then we have, in succession, the English upstart, the Colonel of the Buffs or Blues, the ruined Irish gentleman with a grievance, the Irish counsellor, and a few other stock characters as dusty as the wooden Highlander who takes snuff at the street-corner of a low London neighbourhood. Surely the hand that drew Harry Lorrequer might, with a little more care, do something better for its admirers than these miserable repetitions.

But our chief quarrel with Mr. Lever is about his English. Once on a time his sprightly sentences were grammatical in form, if they were only indifferent specimens of style. Now, —there is no use in our hiding the fact,—they are simply abominable. Betsey Prig would not write more slipslop paragraphs than Mr. Lever has written in 'Luttrell of Arran.' In the opening words we read: "One half the world knows not how the other half lives," says the adage; and there is a peculiar force in the maxim when [it is] applied to certain remote and little-visited districts in these islands, where [for in which] the people are about as [much] unknown to us as though they inhabited some lonely rock in the South Pacific." That poor

saying about one-half the world not knowing how the other half lives might now be left alone. It is not new, and it certainly is not true. The second sentence of the tale concludes thus: "Their dwellings, their food, their clothes, [are] such as generations of their fathers possessed; and neither in their culture, their aspirations, nor their ways [are they] advanced beyond what centuries back had seen them." Centuries back had seen them! This beats the Forty Centuries that, seated on the uncomfortable peaks of the Pyramids, are supposed by the poet Napoleon to have looked down on the wild charge of the Mamlooka. All through the narrative in which 'Luttrell of Arran' is described, genders and cases are confused, verbs are omitted, and persons misplaced. A "spot" is coupled with the pronoun "they." In the fifth paragraph of the tale we read: "John Luttrell was not above six-and-thirty, but he looked fifty; his hair was perfectly white, his blue eyes [were] dimmed and circled with dark wrinkles, his shoulders stooped, and his look [was] down-cast. Of his wife it could be seen that she had once been handsome, but her wasted figure and incessant cough showed she was in the last stage of consumption. The child was a picture of infantile beauty, and [had] that daring boldness which sits so gracefully on childhood. If he was dressed in the very cheapest and least costly fashion, to the islanders he seemed attired in very (!) splendour." Here, again, substantives in the plural number are wedded to verbs in the singular number, the wrong auxiliary verb is employed, and an adverb is made to do duty for an adjective. The next paragraph runs: "It could not be supposed that such an advent would not create a great stir and commotion in the little colony; the ways, the looks, the demeanour, and the requirements of the new comers, furnishing for weeks, and even months, topics for conversation; but gradually *this* wore itself out." *This* what? The "stir and commotion"? The "topics"? In either case the word should have been in the plural. Again, in the very same paragraph we read: "Molly Ryan, the *one* sole domestic servant who accompanied the Luttrells, being of an uncommunicative temper, contributed no anecdotic details of indoor life to stimulate interest and keep curiosity alive. All that *they* knew of Luttrell was to meet him in his walks." "One" and "sole" are a little tautological. Who are "they"? How can "was to meet him in his walks" be said to be "all that they knew of Luttrell"?

The whole of this first number of 'Luttrell of Arran' is disfigured by these faults. In some parts of the tale, however, there are traces of the fine old manner which made Mr. Charles Lever a favourite with the young men who are now middle-aged. Here, for example, is a glimpse of an Irish wake, in a ruin, caught by an English gentleman who had landed on the lonely Irish coast:—

"The path led to a small river in which stepping-stones were placed, and, crossing this, the foot track became broader, and evidently had been more travelled. The night was now perfectly still and calm, the moonlight touched the mountain towards its peak, but all beneath was in sombre blackness, more especially near the old church, whose ruined gable his eyes, as they grew familiarized with the darkness, could clearly distinguish. Not a sound of that strange unearthly dirge that he first heard was audible; all was silent; so silent, indeed, that he was startled by the sharp crackling of the tall reeds which grew close to the path, and which he occasionally broke as he pressed forward. The path stopped abruptly at a stone stile, over which he clambered, and found himself in a little inclosure planted with potatoes, beyond which was a dense copse of thorns and hazel, so tangled that the path became very tortuous and winding. On

issuing from this, he found himself in front of a strong glare of light, which issued from a circular window of the gable several feet above his head, at the same time that he heard a sort of low monotonous moaning sound, broken at intervals by a swell of chorus, which he at length detected was the response of people engaged in prayer. Creeping stealthily around through dockweeds and nettles, he at last found a narrow loop-holed window to which his hands could just reach, and to which, after a brief effort, he succeeded in lifting himself. The scene on which he now looked never faded from his memory. In the long narrow aisle of the old Abbey a company of men and women sat two deep round the walls, the space in the centre being occupied by a coffin placed on trestles; rude torches of bog-pine stuck in the walls threw a red and lurid glare over the faces, and lit up their expressions with a vivid distinctness. At the head of the coffin sat an old grey-headed man of stern and forbidding look, and an air of savage determination, which even grief had not softened; and close beside him, on a low stool, sat a child, who, overcome by sleep as it seemed, had laid his head on the old man's knee, and slept profoundly. From this old man proceeded the low muttering words which the others answered by a sort of chant, the only interruption to which was when any one of the surroundings would rise from his place to deposit some small piece of money on a plate which stood on the coffin, and was meant to contain the offerings for the priest. If the language they spoke in was strange and unintelligible to Vyner's ears, it did not the less convey, as the sound of Irish infallibly does to all unaccustomed ears, a something terribly energetic and passionate—every accent was striking, and every tone full of power—but far more still was he struck by the faces on every side. He had but seen the Irish of St. Giles's; the physiognomy he alone knew was that blended one of sycophancy and dissipation that a degraded and demoralized class wear. He had never before seen that fierce vigour and concentrated earnestness which mark the native face. Still less had he any idea what its expression could become when heightened by religious fervour. There were fine features, noble foreheads wide and spacious, calm brows, and deeply-set eyes, in many around, but in all were the lower jaw and the mouth coarse and depraved-looking. There was no lack of power, it is true, but it was a power that could easily adapt itself to violence and cruelty, and when they spoke, so overmastering seemed this impulse of their natures, that the eyes lost the gentleness they had worn, and flashed with an angry and vindictive brilliancy. Drink was served round at intervals, and freely partaken of, and from the gestures and vehemence of the old man, Vyner conjectured that something like toasts were responded to. At moments, too, the prayers for the dead would seem to be forgotten, and brief snatches of conversation would occur, and even joke and laughter were heard; when suddenly, and as though to recall them to the solemn rites of the hour, a voice, always a woman's, would burst in with a cry, at first faint, but gradually rising till it became a wild yell, at one particular cadence of which—just as one has seen a spaniel howl at a certain note—the rest would seem unable to control themselves, and break in with a rush of sound that made the old walls ring again. Dreadful as it had seemed before, it was far more fearful now, as he stood close by, and could mark, besides, the highly-wrought expressions—the terribly passionate faces around. So fascinated was he by the scene—so completely had its terrible reality impressed him—that Vyner could not leave the spot, and he gazed till he knew, and for many a long year after could remember, every face that was there. More than once was he disposed to venture in amongst them, and ask, as a stranger, the privilege of joining the solemnity, but fear withheld him; and as the first pinkish streak of dawn appeared, he crept cautiously down and alighted on the grass."

This scene is powerfully described. Let Mr. Lever take a little more care,—have a little more respect for his reader,—and he may for years to come continue his old office of storyteller. But he must give time and thought to

his labour if he would do himself and his admirers justice. For such writing as we have described there is no toleration.

John Marchmont's Legacy. By the Author of 'Lady Audley's Secret,' &c. 3 vols. (Tinsley Brothers.)

IN the absence of an accepted definition of the word "sensation," as applied to prose tales, it is difficult to say whether this novel belongs to sensational fiction. If that strong element of mystery which marked 'The Woman in White' and 'Lady Audley's Secret' be a necessary feature of a sensational novel, Miss Braddon has in her present work left the field in which she achieved her first success. 'John Marchmont's Legacy' has no grim secret vaguely hinted-at by the action of its principal characters, and this absence of imperfectly shrouded horror offers the author's admirers an opportunity of judging how far she is readable when she neglects to stimulate curiosity by placing in Volume I. a puzzle, the solution of which is not given till the close of Volume III. But those who apply the word "sensation" to every tale which relies for effect on startling positions, sudden surprises, and a series of incidents rousing painful emotions, will hold that the novel may be fairly classified with the author's preceding works. The story abounds in disagreeable occurrences and glaring improbabilities, and in some respects it is so close a reproduction of old materials that it may be pointed to as a proof of the barrenness of the lady's imagination. There is no husband put down a well, so that his wife may enjoy the sweets of bigamy; but there is a wife immured in a lonely farm-house, so that her husband may deem himself free to marry another woman. There is a case of horse-whipping. There is a wicked woman who, after playing her part as an extravagant she-devil, goes mad. There is a terrific railway accident; and the third volume closes in the flames of a house, set on fire by the chief villain of the drama.

In regard to literary style, the first volume is less open to censure than the author's earlier productions. It has less bad grammar and fewer provincialisms than 'Lady Audley's Secret,' and it contains but few sentences in which the writer uses words erroneously. So far the first volume is an advance; but through clumsy arrangement and absence of mystery it is so dull and heavy that most readers will not have heart to open the second portion of the narrative. It closes, however, with a scenic position. Olivia Marchmont, John Marchmont's widow, and her step-daughter, Mary Marchmont, heiress to eleven thousand a-year, both fall in love with Capt. Edward Arundel; and having discovered that Edward returns her daughter's love, Olivia showers upon her a torrent of passionate abuse. "Olivia Marchmont," runs the story, "grasped the trembling hands uplifted entreatingly to her, and held them in her own,—held them as in a vice. She stood thus, with her step-daughter pinioned in her grasp, and her eyes fixed on the girl's face. Two streams of lurid light seemed to emanate from those dilated grey eyes; two spots of crimson blazed in the widow's hollow cheeks." This pleasant relation having been established between the two women, the action of the story begins with the second volume.

Leaving Marchmont Towers by night, the heiress flies from her stepmother and hides herself in an obscure London lodging, whither Edward follows her. The lovers are married secretly, and pass their honeymoon in the ale-

house of a Hampshire village. When this brief period of bliss is drawing to a close, the heiress implores her husband not to return to his regiment in India, and explains to him that all her wealth is his. "What," she says, "is the use of all my fortune if you won't share it with me,—if you won't take it all? for it is yours, my dearest,—it is all yours. I remember the words in the Marriage Service, 'with all my goods I thee endow.'" When Miss Braddon knows more about the Marriage Service than she does at present, she will know that these words are uttered by the bridegroom,—not the bride; and that, instead of conveying to the person addressed all the speaker's property, they are merely a formal recognition of her rights of dowry. The happy couple are soon sundered. Receiving intelligence that his father is on the point of death, Capt. Arundel leaves his bride in the alehouse to shift for herself, and hastens down to Devonshire to his father. On the Great Western Railway a terrific accident almost deprives him of life. His skull is fractured, and he lies at Dangerfield Park in a state of coma that lasts for eleven weeks. The long-enduring coma, caused by a "splinter pressing on the brain," having been terminated by the skill of a London surgeon, Edward recovers his mental faculties, and remembers that he left his wife in the alehouse.

In the mean time, while coma has thus put Edward out of sight, Olivia, acting in conjunction with Paul Marchmont, has discovered Mary's retreat, and conveyed her back to Marchmont Towers, where she is kept a close prisoner. Paul, a rascally artist, is the heir-presumptive to the Marchmont estate, and having got possession of his cousin, he resolves to keep her out of the way, make it appear that she is dead, and thereby become lord of Marchmont Towers. Without Olivia's knowledge he shuts the young wife up in "The Pavilion," a boat-house with dwelling-rooms attached, which stands close to the water in Marchmont Park. Aided by his sister, a country surgeon's wife, and by obedient servants, he conceals his victim,—first in this boat-house, and subsequently in a lonely farmhouse,—for a space of two years. He spreads a report that she has disappeared of her own accord from the family mansion; he advertises a reward for her recovery; he represents that she was last seen near the brink of certain water, and he drops amongst the rushes by the side of the said water one of her slippers,—“a little shoe of soft bronzed leather, stained and discoloured with damp and moss, trodden down upon one side, as if the wearer had walked a weary way in it, and been unaccustomed to so much walking.” The disappearance of the lady and the discovery of her shoe amidst the rushes are, of course, regarded as conclusive proof that Mary had drowned herself. We lately took occasion to remark on this kind of proof that a human creature has voluntarily found a watery grave, and drew attention to the fact that, whilst by the traditions of fictitious literature, the presence of an entire suit of clothes on a river's bank indicates bathing, the appearance of only a portion of a person's wearing apparel signifies suicide. We could point to several novels in which a lady's death by drowning has been established by the discovery of a cloak and a bonnet, or of a flannel petticoat and a pair of stockings at water's edge; but we never before met with a case in which the testimony lay in a single shoe. In this matter Miss Braddon may take credit to herself for originality. The incident and its consequences remind us of a pleasant tale we read some time since, the

writer of which had a respectable elderly gentleman tried for the crime of eating a live baby and its clothes in a first-class railway-carriage, the sole proof of his atrocious guilt being that the guard of the train found him sitting in the carriage with a baby's shoe by his side. The object of the tale was to raise a laugh at the flimsy nature of the circumstantial evidence often received in our courts of justice; but Miss Braddon has no such end in view. She writes in earnest.

After a short period of doubt and discussion, the Lincolnshire county families, round about Marchmont Towers, adopt the conclusion to which the slipper is supposed to point; and ere twelve months have passed, many gentlemen of the neighbourhood recognize Paul Marchmont as one of their own order. When his back is turned they call him “cur” and “sneak,” but they are ready to eat at his table and drink his wine. Olivia, ignorant of the worst of Paul's machinations, also believes her step-daughter to be dead; and Capt. Arundel, after swaggering about Lincolnshire, mouthing out empty threats of adequate vengeance, and horsewhipping Paul in the presence of the county Hunt, comes to the conclusion that his wife has made away with herself. Ere two years have elapsed since her disappearance, he has not only fallen in love with Belinda Lawford, but is on the very point of marrying her, when the wedding ceremony is stopped and bigamy prevented by Olivia, who bursts into the church and stays proceedings by the announcement that Edward's wife is living. The step-mother, after she has discovered Paul's plot, learnt the place of Mary's imprisonment, and gone mad, recovers her senses and repents of her past sin, just in time to set matters right. The hero and heroine are forthwith restored to each other's arms, Edward finding himself the father of a very handsome boy to whom Mary has given birth during her incarceration. Thus ends the story, at page 206 of the third volume; the next 120 pages being taken up by needless explanations of the means through which past events have been brought about, and by an account of Paul Marchmont's death.

The end of that gentleman is sensational rather than tragic. The eighteen months during which he has indulged in intoxication, jewelry and costly pictures to his heart's content have unfitted him for the humble and laborious life of an obscure artist. So he resolves to kill himself. “I will die like Sardanapalus,” he cries, looking at his favourite pictures; “the King Arbaces shall never rest in the palace I have beautified. . . . Yes, I will die like Sardanapalus,—no, not like him, for I have no Myrrha to mount the pile and cling about me to the last. Pshaw! a modern Myrrha would leave Sardanapalus to perish alone, and be off to make herself known to the new king.” Bent on achieving this royal exit from life, Paul runs through the drawing-rooms of Marchmont Towers. He “went from room to room with the flaring candle in his hand, and wherever there were curtains or draperies, above the windows, the beds, the dressing-tables, the low lounging-chairs, and cosy little sofas, he set a light to them. He did this with wonderful rapidity, leaving flames behind him as he traversed the long corridor, and coming back thus to the stairs. He went downstairs again, and returned to the western drawing-room. Then he blew out his candle, turned out the gas, and waited.” He had not to wait long. Soon the whole mansion was in flames. The blaze was superb, and Paul's end heroic.

Travelling Notes in France, Italy and Switzerland of an Invalid in Search of Health. (Glasgow, Robertson; London, Longman & Co.)

DURING the waste of fibre and of spirit which results from long labour, in a pent city, there is always one blessed hope for the sufferer:—that some fine day the doctor will get into his study or his counting-house and drive him away from books and business into the fresh air of heaven, into the genial sunshine, out among the picturesque sights and sounds of Italy and France. Sooner or later this day comes to all of us. The pulse is beating slowly, the cheek is growing pale. The step is a little feeble, the appetite is gone. The quick, shrewd brain begins to stagger. Memory relaxes its former fast hold on the bright facts—the delicious hours—of a past life. *Parbleu*, it is time to lay down the pen, to cease troubling oneself about the price of consols; to put money in one's purse and pack up the portmanteau.

Then, for the languid doze to Dover, the first sniff of invigorating brine, the few days of surprise in Paris, the rousing ride through Burgundy and Alsace, the dawn of day, and of a new world, on the Alpine tops, then the early glorious sail on the Lake of Lucerne, the merry tug up the steep of the St. Gothard, with its bracing winds and lonely hospice, with the merrier rattle down the Italian side, through the lovely Val Levantina, to quaint Bellinzona, on the slope of vines, or to picturesque Magadino on the Lago Maggiore. Then, if you like, for rest, for exercise, for idleness! How strong become the feet, how open grow the lungs in a few weeks! Once more the nerveless hand grasps an oar, the tottering limb throws itself into the saddle. The blood flows warm again about the heart. You descend upon Genoa, you run along to Venice, you loiter by the Leaning Tower, you gaze over the Val d'Arno from Fiesole, you gallop over the wide waste of the Campagna, or scorch your returning rosiness into golden bronze at Naples. The fibre is renewed, the spirits are refreshed. In a few months you are a new man.

But besides the daily delight of getting well and renewing the days of your youth physically, you have the pleasure of comparison at every step. When you were fresh from school or college—while you were eating mutton at the Temple, or fagging at those banking mysteries in which you are now an adept—you visited all these places, in the gaiety of youth; when you thought more of a pretty face than of all the grisly saints in the Vatican, and you feel a pleasure in these associations like that of going back to the school in which you were birched and made a man.

To a good scholar and a genial tourist—such as the “Invalid” who gives us these Notes of his happy journey in search of health—such a journey must present many opportunities for noting the changes of time. This note on the interior of the Palace of the Tuileries is striking:—

“I had fancied that nothing could surpass the splendid saloons of the *Hôtel de Ville*; but when contrasted with those of the Tuileries, they are nothing. The elegance of the furniture, the richness of the green and crimson coloured velvets and satins, the variegated brocades which festoon the windows of each successive saloon, the magnificence of the chandeliers and mirrors, the beauty of the bronzes, of the Florentine tables, and of the marbles and cabinets, and the splendour of the Gobelin and Beauvais tapestries,—all combine to render this palace, as now furnished, the *beau-ideal* of an imperial home; and I can easily imagine that when the many thousand dazzling lights are reflected from the mirrored walls on the richly dressed forms and bright eyes who crowd these vast apartments

on the occasion of an imperial ball, a sight will be presented of which even an Arabian poet could scarcely dream. I remember, when traversing those gorgeous rooms, I was called by the attendant towards the centre balcony, which overlooks the gardens, from which there is a vista of wonderful splendour and beauty, extending from the palace and its gardens across the *Place de la Concorde*, and along the *Champs-Élysées*, to the *Arc de Triomphe*, with all the many adjuncts of moving life which throng that lovely and animated scene. But when my foot reached this *Belvédère* balcony recollections swept athwart my memory that made me altogether forget the landscape. I remembered, when first in Paris, I had seen the portly form of Louis the Eighteenth showing himself to his subjects on the very spot where I then stood. I recollected that there, too, the hero of Marengo and Austerlitz had frequently listened to the deafening cries of '*Vive l'Empereur*'—that there Charles the Tenth and Louis-Philippe had each received the flattering salutations of '*Vive le Roi*,' and that even before the last-named king, when fleeing from the threatenings of an infuriated mob, had reached the road to Neuilly, the cries of '*Vive la République*' had been thence belloyed. Neither could I forget that the throne which then occupied the neighbouring *Levee* room had been but a few years ago borne away in triumph and burned, amid the demoniac exclamations of a maddened populace."

As our "Invalid" is evidently a physician we dare say some of our readers will like to hear what he has to say on the subject of Italian wines:—

"Next to the growth of cereals, wine is the most important production of the soil of Italy. Statists have lately declared that, taking the number of hectolitres of wine made at only fourteen shillings per hectolitre, or about three farthings a gallon, the value of this product alone would amount to nearly twenty-three million pounds sterling! Grapes ripen in all parts of Italy, in the plains as well as on the hills and mountains, and even close to the limit of the chestnut-trees. Were there only a little more attention paid to the choice of the vines best fitted for cultivation, and were the grapes best suited for each particular wine more carefully gathered and selected, a great step would be gained towards the production of better wines; and were both the process of pressing the grapes and the fermentation of the juice better attended to, or, in short, were the Italians only to imitate the best methods so successfully followed in France, Germany, Portugal and Spain, the produce of the Italian vineyards would not only be vastly increased, but the quality of the wines would be greatly improved and their value prodigiously enhanced. At present the best wines to be got in Italy are, the *Lacryma Christi* of Naples, the *Montefascone* and *Orvieto* of the Papal States, the *Montepulciano* of Tuscany, the *Asi* of Piedmont, and the *Marsala* of Sicily. With respect to the ancient wines which were said to inspire the Roman poets—such as the famous *Falerian*—there is no wine to be found in the present day that at all merits such a character and such a name. When formerly in Italy, I was presented with some that bore the appellation of this ancient beverage; but from its weakness and acidity I at once concluded that it could in no way resemble the wine drunk and immortalized by Horace and Virgil."

The whole of this little book is composed in the same easy and pleasant style. Some who have made the same journey under the like circumstances with our "Invalid"—and many who have not, but who may yet do so—will peruse his record of personal experience with advantage.

BOOKS FOR BOYS AND GIRLS.

Of the stories penned with an especial view to the delight and profit of crinoline-wearing children, two or three are much above the average standard of play-room literature. Miss Charlotte Lankester's *Marian and Her Pupils* (Routledge & Co.) is a well-written tale, abounding in good sentiment and touching pictures of home life.

Girls endowed with quiet tempers and naturally inclined to goodness will enjoy its pages, though it may possibly be deemed "rather slow" by little rips and pickles in petticoats.—*Rosa; or, the Two Castles* (Partridge), by Eliza Weaver Bradburn, is a less commendable story, but as it makes up in goodness of intention for what it lacks in literary power, we hope it may be added as a make-weight to the parcels of those munificent papas and mammas who at this period of the year buy children's books by the hundred-weight.—*Work in the World; or, a Life worth Living* (Seeley, Jackson & Halliday), by the Author of '*The Kingdom and the People*' and '*Young Susan's First Place*,' is a strong dose of sermon-powder administered in a teaspoonful of not very sweet fiction-jam. It is a book with a strong moral purpose, to which the author points in her Preface thus: "Our Christian privileges are very great—our moral and intellectual advantages are probably far superior to those of any former age; there is misery enough in the very midst of us, in the alleviation of which there is full scope for the employment of the highest faculties; and yet the majority of so-called Christians are doing very little, if indeed anything at all. These are the thoughts which the author would fain press on the earnest attention of those to whom this little work is dedicated—the educated young ladies of the present day." This is melancholy, and moreover a false view of life. It is untrue that Christians are doing just nothing to lessen the world's wretchedness; and the untruth, if educated young ladies could be induced to accept it for truth, would be much more likely to deaden than to stimulate their compassion for the unfortunate.—*The Happy Home; or, the Children at the Red House* (Griffith & Farran), by Henrietta Lushington, is a capital tale, suited for children of about eight years of age.—The wild and truly wonderful adventures of *Little Blue Hood* (Low & Co.), whom Mr. Thomas Miller leads through vicissitudes and strange experiences not less extraordinary and tragic than those which in times past fell to the lot of a little lady who wore a red hood, will please seven-year-old maidens who do not demand that their works of fiction should be "all true from the beginning to the end."—The text of *Stories for My Little Cousin* (Hamilton, Adams & Co.) is not equal to the artistic embellishments of the volume, which tells 'How Rover served His Master,' how 'A Fox jumped up on a Moonlight Night,' and gives stories of a 'Dormouse' and the author's 'Two Pets.' The humour of the first of these tales reminds us of 'Rab and his Friends.'—Mrs. Harriet Myrtle's *Tale for Little Girls* (Routledge & Co.), the first title of which is 'Aunt Maddy's Diamonds,' will please quite little girls; but to older children Aunt Maddy's diamonds will not seem brilliants of the first water.—The only thoroughly objectionable story of the entire lot before us, is Miss Anne Bowman's *Rector's Daughter: a Tale for the Young* (Routledge & Co.). When they are not both extremely foolish and liable to do actual harm to the minds of young readers, stories written for the amusement of children may fairly lay claim to critical leniency; but Miss Bowman's book is at the same time so silly and so vicious, that it becomes an affair of duty to speak sharply of its faults.

A very different and far better story is *Tabby's Travels; or, the Holiday Adventures of a Kitten*, by Lucy Ellen Guernsey (Edinburgh, Elliot).—The moral of the book is the same as that of '*William Allair*,' but whilst the latter tale is addressed exclusively to boys, '*Tabby's Travels*' aims at showing girls the folly of little kittens who are discontented with happy homes, and, taking French leave, run away from kind friends.

"In fact," says the author, "Tabby had thought over her imagined wrongs, till all her musings and broodings had resulted in a settled purpose. She had made up her mind to run away! Yes, to such a pitch had her perversity arrived, that she had determined to leave the kind mother and brother who loved her so dearly, and the friends who had fed and petted her ever since she was born, and go out into the world to seek her fortune. Now, what the world was like, she had no idea." Strange and stern experiences does this foolish kitten undergo, when she has escaped from her old home, and wandered into the wide world; and very skilfully does Miss Guernsey contrive to interest her readers in the characters of the various people from whom Tabby, as she grows a sadder and wiser representative of the feline species, meets with cruelty or kindness. The ending of the narrative is full of happiness; for Tabby eventually returns to her relations, having discovered "that a kitten's own family friends are the best friends she can have, and that if she is not happy at home, it is almost always her own fault." The world has old people, as well as young children, who would do well to take this wholesome lesson to heart.

In his *True and Pathetic History of Poor Match* (Smith, Elder & Co.), Mr. Holme Lee, with more than his usual cleverness and freshness of feeling, gives the history from puppyhood to an untimely grave, of a merry and sagacious dog, who during a happy life was the intimate and petted friend of the Fairfax children. A charming party of boys and girls are these children; and great credit is due to the author for his picture of their governess, Miss Hurst, who, as she plays her amiable part in a series of agreeable domestic scenes, is as exemplary and loveable a young woman as we have for many a day met in the pages of fiction.—But the best of all these Christmas stories is *Maud Latimer: a Tale for Young People*, by the Hon. Augusta Bethell (Smith, Elder & Co.). We are not aware that any epidemic impelling children to run away from kind homes has raged in English nurseries during the past year. The newspaper advertisements for strayed nurselings during the last twelve months do not warrant a statement that infantile vagabondage is on the increase; but the fact that three clever writers for the present "children's season" make the leading characters of their stories run away from indulgent parents, induces us to ask if little people are more given to desert their nurseries and play-rooms than they were in by-gone years. Like foolish Tabby, little Maud Latimer, an impulsive and wayward, but still most charming girl, flies from home; and also, like Tabby, returns at the close of the story, penitent for past misconduct, and chastened by hard trials. Miss Bethell is a capital teller of a story; and though '*Maud Latimer*' is meant to please girls rather than boys, noisy urchins will peruse it with delight.

The books hitherto mentioned are for children who have made some advances towards profound knowledge. The boys whom Mrs. Wood wishes to save from the perils of the deep are not only little boys with legs, but little boys with learning enough to enable them to read her sage counsels. In like manner Miss Bethell, though she does not make so much noise about her pretensions as the author of '*Work in the World*,' writes for educated young ladies of a tiny growth. But how about uneducated children, who are either only learning their letters, or at best are just capable of spelling out short, easy words of one or two syllables? Has nothing been done for them? Liberally inclined godfathers and godmothers may act upon our assurance that the needs of these *very* little ones have not been

overlooked. *The Child's Picture Scrap-Book*, containing upwards of five hundred illustrations, by John Gilbert, J. D. Watson, Wolf, Colman, &c. (Routledge & Co.), contains enough pictures and easy reading-lessons to keep a score of five-year-olds happy for months. Opening with a pictorial and highly ornate alphabet, this treasury of infantile delight is at the same time a perfect menagerie of birds and beasts, and a complete encyclopedia of all literature calculated to prove either entertaining or useful in a nursery of children less than seven years old. In this wonderful book are to be found 'The House that Jack Built,' 'Old Mother Hubbard,' 'Whittington and his Cat,' the 'History of Tom Thumb,' 'Goody Two Shoes,' 'Jack and the Beanstalk,' 'John Gilpin,' 'Mother Goose,' 'The Babes in the Wood,' and 'Cinderella.' In addition to these classic works the book contains sketches of beasts, sea-monsters, and countless unlovely animals. Of the five hundred illustrations, none are of inferior merit, whilst many are artistic productions reflecting equal credit on designer and engraver.—To the three gaudy picture-books, respectively entitled *British Volunteers*, *British Sailors* and *British Soldiers*, put forth by the same publishers, we cannot give praise.—We cannot say much for the letter-press of Mr. Charles Bennett's *Book of Blockheads* (Low & Co.), but the author's artistic illustrations of his not sparkling sentences are exquisitely comic.—A more satisfactory book—the wit of the author equalling the humour of the artist—is *Nursery Nonsense; or, Rhymes without Reason* (Griffith & Farran). Of this laughter-provoking publication, the rhymes—which unquestionably are without reason—come from the pen of Mr. D'Arcy W. Thompson; whilst Mr. Bennett gives the illustrations.

The History of the British Navy, from the Earliest Period to the Present Time. By C. D. Yonge. 2 vols. (Bentley.)

Alfred the Great, a man whose genius we are proud to think thoroughly English, was the founder of our Navy, the most thoroughly English of all our institutions.

After the withdrawal of the Romans, in the early part of the fifth century, the navies of the Angles and Saxons came under friendly colours, but the new invaders took possession of the land. Their prowess never turned seaward again in quest of gain or naval glory. The kings of the Heptarchy were content, when triumphing, to triumph on their rivers; when overcome, to sail over the waters of the dark blue sea to seek the tonsure, a cowl, and repose at Rome. The very founder of the monarchy, Egbert himself, enjoyed no greater glory afloat than in being rowed by half-a-dozen subjugated princes, in a galley, on the Dee.

It was not till the sixth Saxon monarch of England had reached his manhood that indignation at the cruelties of the invading Danes impelled him, the wise Alfred, to secure the safety of the English coast and river-mouths by establishing a fleet of sixty-oared galleys, sufficiently powerful to cope, galley to galley, with any invader. Such was the modesty of thought and the righteous intention. Alfred founded his navy for defence, not offence, and made no vainglorious boast of his foundation. But the Danes would not be taught wisdom, or the fitness of things, and three hundred of their pirate sail appeared off the Hampshire and Dorsetshire coasts, in the year 897. Alfred went forth to encounter them with ten poor galleys, and he vanquished the invaders. Twelve years previously, indeed, his little fleet defeated a numerous host of Danes, off the

coast of Essex. In the Channel, however, the King was present in person. It is certain that our navy began with Alfred, and that our fleet was first built and manned, not to attack others, but to defend ourselves. When Alfred died, he left a navy of one hundred and twenty galleys to guard his native land.

Whether Alfred exacted it or not we cannot say, but in his reign commenced the custom on the part of ships of other nations, of first saluting the English flag wherever it was met upon the seas. This homage was often saucily withheld, and as saucily enforced. The Dutch, after much resistance, agreed in 1673 to salute our flag, and the French bound themselves to render the same honour in 1704. It took a great many years to attain this end, and since its attainment wisdom and refinement have spread, and ships crossing on the high seas now salute each other at the same moment, neither waiting for the other to be first in token of any lordship over the waters.

Within seventy years the 120 ships of Alfred had increased to 350 under Edgar, the twelfth of our Anglo-Saxon kings. The progress had been one made through peaceful purposes, which were promoted by none so warmly as Athelstan, grandson of Alfred, and whose sailors rounded the African Cape, the alleged discovery of which, centuries later, gave fame to Bartolomeo Diaz. Athelstan was the first to ennoble peaceful trade by ennobling merchant-princes, and it was he who decreed that the merchant who had made three voyages on his own account should be entitled to the dignity of Thane, to which rank had hitherto been admitted only men of noble birth and great landed estate. Indeed, those landed proprietors were made to especially support the English navy. Every possessor of a certain measure of land was compelled to furnish a ship towards the national fleet. Townsmen, too, paid their contribution corporately, and not only was a large force assembled at Sandwich prepared to repel the Danes, but Ethelred despatched his ships across the seas to burn the beards of those Northmen in their own possessions. Ethelred was the first of our kings who sent forth a fleet on foreign and aggressive service. His surname of "The Unready" is peculiarly inapplicable to him as royal head of his Navy Department, but he may have been unsteady in some of his appointments, for we find as acting Admiral of his Fleet, the Right Reverend Father in God, Escwy, Bishop of Dorsetshire!

Notwithstanding the progress here indicated, the Danes ultimately were too much for us, and under those masters, there was no fleet but their own. Even after the restoration of the Saxon line, there were only brilliant episodes in the naval annals of the country. Edward the Confessor "thrashed" the Norwegians on the waters, and the ships of Harold utterly routed or captured the war barks of Olaf. But thereupon came the fleet, from Valéry-sur-Somme, which landed William the Norman at Hastings.

Mr. Yonge says that the Norman kings neglected the navy, but they were at least resolved that no other invading fleet should land new claimants to the territory they had won by their swords. William the Conqueror instituted the Cinque Ports,—Sandwich, Dover, Hythe, Romney and Hastings (Winchester and Rye were later additions),—as the keys of the kingdom to guard it from invasion. He appointed Barons as the Wardens of the Ports, and the Barons had to look to the raising of one coast defence afloat and another on shore, for while the burgesses in those ports had the honour of paying.

The Anglo-Norman fleet of Henry the Second took the papal warrant and blessing with it to conquer and annex Ireland. That of the first Richard distinguished itself by boarding and capturing the gigantically-proportioned man-of-war, the Dromunda, of the Sultan Saladin. Richard's brother John is the first English king whose navy encountered that of "our adversary of France." When Philip Augustus attacked John's ally, the Earl of Flanders, John sent the Earl of Salisbury to the Fleming's succour, which Lord Salisbury effected most happily. Mr. Yonge does not say who this Lord was. This English captain who had the honour of vanquishing the French in the first naval battle which occurred between the two nations, was William Longespée, son of Henry the Second and Jane Clifford, the Fair Rosamund in the famous legend of love and poisoning. He met the French off Damme, the port of Bruges, and there, or in the harbour, destroyed a portion of the French fleet, and sent the rest, amounting to 300 sail, prizes to England. The date of this glorious deed was 1213. Four years later occurred the first naval engagement between the fleets of the two nations in the open seas, in the reign of Henry the Third. Another epoch is marked in the first "pitched" battle between the fleets of England and France in the reign of Edward the First.

Hitherto we had had right on our side in all these wars, but now came that gloriously arrogant reign of Edward the Third, who set up his groundless claim to the French crown, and reaped glory in the pursuit of it. The brilliant triumphs of Cressy and Poitiers have almost eclipsed the preceding triumph which Edward achieved at sea, and in the achievement marked another epoch.

In the majority of cases, the men-of-war were hired ships. When Edward the Third was besieging Calais in 1347, the English fleet off the place did not comprise above forty ships, and these were but indifferently equipped, and were not under any such regulations as would have bound their commanders, had there been an organizing naval department. Between the period of the siege of Calais and that of the establishment of a Royal British Navy in 1512, under Henry the Eighth, the time was illustrated by many a victory. The greatest, perhaps, was the last—that of the great Duke of Bedford, who captured 500 French ships off Barfleur, in 1416. This was the great John Plantagenet, third son of Henry the Fourth, whose victory at Vermeil was as glorious to him as that of Agincourt was to his brother, Henry the Fifth. The last great naval victory of the old era was that gained by the Earl of Warwick, who, in 1450, captured the French fleet in the Downs. This Earl was the doughty Richard Nevill, whose hospitable town-house was on the site of Warwick Court. There never was a jollier English admiral. Six oxen were slain only to supply his breakfast; and whoever had a cousin or acquaintance in that household was authorized to take away as much "sodden and roast" as he could carry off on his dagger. That the Admiral's health was heartily pledged in all the neighbouring taverns whither this meat was carried is not to be disputed.

The new epoch begins with 1512, when Commissioners were appointed to preside in a Navy Office, order the building of ships for the Crown, and manage maritime affairs generally. This new period was splendidly inaugurated by the complete defeat of a brave French fleet in the Bay of Biscay—a beginning which was well followed up, in 1513, by the victory of Sir

Edward Howard over the French Admiral Prejeant. So things remained till the time of the Commonwealth, when the Parliament consigned the management of naval affairs to one of its own committees. With the Restoration came, for the first time, a Prince (James Duke of York) as Lord High Admiral. The Board of Admiralty in its present form was not established till 1662; and Mr. Yonge's book appears as the Admiralty Board enters on the first year of its third century.

Within these two centuries of existence about threescore and ten "First Lords," or Lord High Admirals, have presided over naval affairs. Among the latter have been two kings, Charles and James, and three princes, Rupert, George of Denmark, and the Duke of Clarence. The greatest of these was James, who, whatever his faults may have been, was a brave and skilful sea-captain. But the true naval heroes are among the "First Lords." There is the name of more than one lay simpleton on the list; but shining brightly over those nonentities are the names of the true naval heroes—of Russell (then Earl of Orford), the first Englishman who bore a title named from foreign territory, for battle gained there, namely Viscount Barfleur. He is followed by Torrington and Wager, Anson and Hawke, Keppel, Howe, and Earl St. Vincent. Lord Nelson was at the Admiralty too, but never in place of prominence till his body lay in state there, in 1806, previous to its being carried to St. Paul's.

When the Admiralty Board was first constituted, it was under the most modest form. The members met in Admiral Herbert's lodgings in Channel Row, Westminster. Channel, or Canon Row, as it was properly called, from the Canons of St. Stephen's Chapel who once resided there, was a fashionable locality. The Hobbeys, the Thynnes, the Somersets, the Hertfords, the Derbys, and the Lincolns, were grandly housed there. More grandly than all was the great Lord Manchester lodged there; and the name of his family and mansion in Canon Row, where the first Admiralty Board assembled, is now given to the street occupying the site of those palaces of our old nobles; and Manchester Buildings now shelters in its "furnished apartments" those Members of the House of Commons who are not sufficiently endowed to keep prouder state in houses of their own.

From this quarter the Lords of the Admiralty took flight to Greenwich; but they returned to Westminster, and met for several years in the house in Duke Street which was built for Lord Chancellor Jeffreys. Subsequently, the Board removed to Wallingford House, Charing Cross, the once official residence, at the end of the Tilt-yard, of the Treasurer of the Household to Elizabeth and James—William Knollys, Viscount Wallingford and Earl of Banbury. The old house passed through many hands, and was put to various purposes; but it was bought by the Crown in 1680, and was occupied by Government officials. In 1726, Ripley built the present Admiralty on its site; and after the public had borne with its bare ugliness, with much disgust, for fifty years, the brothers Adam erected the screen which shuts it out from public view, and behind which the real Masters of our Navy administer its affairs after a well-known but not popular fashion.

It is true that those Masters are not unbeset by difficulties. They have something more to deal with than the few galleys of Alfred. Even the first Navy Office of Henry the Eighth had to look after no more than sixteen ships; but the Board of Admiralty of George the Third, at the close of the war in 1814, had to provide for upwards of nine hundred, nearly two hundred of which were

ships of the line. In the war ending in 1802, our fleets destroyed or captured between five and six hundred ships of all sizes, of the enemy; and, in the war which closed in 1814, of French, Spanish, Dutch, and American ships, we took or destroyed about the same number. Thus, in the course of little more than a score of years over which those two wars extended, our adversaries lost above eleven hundred vessels. In such a struggle, we ourselves had to endure many a stunning blow, and to deplore more than one calamity.

Even since the latest of the above dates, such changes have come over Naval matters generally—ships, their material, motive power, and armaments—as to prove that we are entering on a new era. A few thousand pounds satisfied Phineas Pett for building and equipping a ship in the early Stuart days; in ours, the Warrior did not go to sea at a much less cost in all than a quarter of a million sterling. If our tars will not have to fight in, they will have to fight behind, armour. In earlier days, sailors in the royal service seem to have worn no distinctive dress beyond such as, to their own thinking, suited the sea and its exigencies. The Masters, who were the real Captains centuries ago, and who are not now considered or ranked as they ought to be, were directed by Elizabeth to wear livery coats of fine red cloth, and this was carried into effect under James, but there was no regulation uniform till the reign of George the Second, when, in 1748, officers, from admirals down to midshipmen, were required to wear an "uniformity of clothing," the patterns for which were deposited for inspection at the Navy Office and in the several dockyards. There appears to have been some reluctance to obey this requirement, but it was subsequently enforced with justifiable strictness.

Mr. Yonge, in narrating the gallant affair in 1813 between the Shannon and the Chesapeake, has omitted to notice the words of the challenge sent in by Capt. Broke. One passage might give a lesson of decent propriety to all modern "blowers," and it runs thus:—"I entreat you, Sir, not to imagine that I am urged by mere personal vanity in the wish of meeting the Chesapeake, or that I depend only upon your personal ambition for acceding to this invitation. We have both nobler motives. You will feel it as a compliment if I say that the result of our meeting may be the most grateful service I can render to my country, and I doubt not that you, equally confident of success, will feel convinced that it is only by repeated triumphs in *even combats* that your little navy can now hope to console your country for the loss of that trade it can no longer protect. Favour me with a speedy reply. We are short of provisions and water, and cannot stay long here." The sequel to this noble challenge may be told in Mr. Yonge's words. The recital will carry the reader back to the incidents of the earliest of our naval battles, previously mentioned by us:—

"No ships more nearly equal to one another could have been found in the navies of the two countries. What advantage existed on either side was in favour of the Chesapeake. Her broadside weighed fifty-two pounds more than the English ship; her tonnage exceeded that of her antagonist by nearly seventy tons; her crew was the more numerous by a hundred and ten men; a superiority of no small importance in a conflict eventually decided by boarding. Capt. Lawrence did not decline the challenge. In the afternoon of the 1st of June, the Chesapeake was seen coming out of the harbour; and the whole populace of Boston had assembled on the pier to witness the combat, and to greet their countryman on his triumphant return. Capt. Broke at once brought his ship into

a favourable position, and then hove to to receive his assailant. At half-past five the Chesapeake reached him. Neither ship had fired a gun till she came within hail; but then, as she hauled up on the starboard side of the British frigate, both ships, steering full under their topsails, at the same moment opened their fire. Not more than two or three broadsides had been exchanged, when the superior training of the British gunners began to show itself. The damage they had inflicted on the Chesapeake was already seen in its results. She was no longer steered with the necessary accuracy, but fell on board the Shannon, her mizen-channels locking in with the main rigging of our ship. Capt. Broke went forward to ascertain her position and condition, and, observing that many of her crew were deserting their guns, gave the word to prepare to board. It was eagerly received. As the boarders swarmed up, the Shannon's boatswain, Mr. Stevens, a veteran who had fought in Rodney's great victory at Port Royal, lashed the two ships together, disregarding the sword-cuts which the Americans showered upon him while thus engaged, and which cost him an arm; and, in a moment, Capt. Broke himself led his men on to the enemy's deck. The ammunition of the Chesapeake, like that of all the other American frigates, had been curiously made up of novel missiles, such as long bars linked together to cut the shrouds of any antagonist; and with a view to this particular conflict, in which they expected the British sailors to board them, they had had recourse to a contrivance which we ourselves had practised, though in a somewhat different manner, in the time of Henry the Third, but which had probably never since been seen on board a ship. They had prepared a quantity of unslaked lime to cast in the eyes of their assailants; but they had worse luck with this device than we had had on the former occasion; for a shot from the Shannon had struck the cask which contained it, and had scattered its contents over its owners. So that, when the Shannon's boarders reached their deck, the Americans found themselves deprived of one resource on which they had reckoned, and had nothing to rely upon but their own strength and courage. A brief but terrible struggle ensued. Broke himself was desperately wounded by a sword-cut on the head, and a still more dangerous blow from the stock of a musket. His clerk fell dead by his side; his purser, too, who, fired with the same enthusiasm that animated his shipmates, had volunteered to take the command of a party, was slain by a musket-shot. In less than five minutes fifty of our men fell; but the loss of the Americans was far greater. The Chesapeake's maintop was filled with riflemen, but a gallant young midshipman of the name of W. Smith, with a small party, stormed their post and drove them down; and then the Shannon's first lieutenant, Mr. Watt, hauled down the Stars and Stripes, and hoisted the British Union Jack in its place. It was the last act of the gallant officer; he had already been severely wounded, and now, while thus engaged, he fell shot through the head, it is believed by a gun from his own ship, where the men who had been left behind were not aware that the conflict was over. Indeed, some of the American crew, who had fled down the hold, still kept up a fire up the hatchways; till Capt. Broke, who, in spite of his wounds, still remained on deck directing the operations, ordered some of his men to fire down below, on which they surrendered, and the Chesapeake was ours in fifteen minutes from the commencement of the contest. Her loss had been very heavy, and fully attested the gallantry of the crew, and the pre-eminent skill of Capt. Broke's arrangements, both during and before the action. Seventy of her men were killed, her captain, her master, and two lieutenants, being included in the number; a hundred were wounded. The hulls of both ships were severely damaged; the Chesapeake, in spite of the superior thickness of her timbers, being in this respect also the greater sufferer; but, so entirely had both crews agreed in keeping their fire low, that the rigging was almost untouched, and, according to Capt. Broke's report, 'both ships came out of action in the most beautiful manner; their rigging appearing as perfect as if they had only been exchanging a salute.'

There is great temptation in these volumes to indulge in more copious quotation; but we have said enough, we hope, both of the book and subject, to induce readers to examine further for themselves. The theme is one that will stir many a heart, young and old, and Mr. Yonge has treated it in a manner which cannot fail to bring him honour, and ought not to fail to bring him profit.

Carnatic Chronology. By Charles Philip Brown. (Quaritch.)

Mr. C. P. Brown, whose reputation as a linguist, especially with regard to the Telugu language, is fully established, has done good service by publishing this volume of essays. In them he throws light on two matters troublesome enough to the oriental student,—the Indian method of computing dates, and the etymology of Indian names of places. The European man of business who heads his letter 3/5/63 would smile at the corresponding cumbersome date of the Hindú, who would write something after this fashion: "The third day of the light half of the moon, in the month Phalgun, in the year—eyes, limbs, elephants, moon." To explain this an essay would be needed, such as Mr. Brown has written on the subject. Suffice it here to say, that there is an unfortunate and most provoking prejudice in India as to giving in figures the exact year in which an event occurred. If an event happened in 1863, a Hindú, were he to give the date in figures, would write 1864 or 1862, or perhaps 1861, a year or two before or a year or two after the true year. If he wished to be exact he would use words for figures, and, of course, the word last written would correspond to the first figure. Thus in "eyes, limbs, elephants, moon," moon stands for 1, elephants for 8, and so on. To understand this method of dating, a whole vocabulary of symbolical words must be learnt.

The Indian eras form another difficulty, and there are no less than eight which must be studied. The first of these is aptly termed the era of the Iron age, and rejoices in a cycle of sixty years, all the sixty having peculiar names, each more troublesome than its neighbour. The first cycle, too, commences not where it might be reasonably expected to begin, but at the 48th year of the era. Then there are the era of Vikramaditya, of Shalivahan, of Quilon or Kollam, the Fasli era, the San era, the era of the flight of Mohammed, and the Parsi era of Yazdijird. Even this, though not pleasant or amusing to people in haste, might be endured, were it not that the patient Hindú has devised other chronological tortures: the eras are differently reckoned in different places, and to get to the bottom of all these mysteries would require a life of study.

As regards the true Indian names of places, Mr. Brown is an invaluable guide, and his instructions are much needed. It must be confessed, indeed, that if the natives of India have plagued their European invaders with chronological problems, the latter have had their revenge in geography, and have presented the Hindú with a series of names for his own cities and countries, of which he never heard, and which must ever remain to him quite unintelligible. Thus Gentoo, Coromandel, Malabar, Telingana, Deccan, Circars, Madras, and a host of other names are all the illegitimate offspring of European ignorance, and never can be affiliated on Indian parents. The Madras Government did well some years back in ordering the European corruptions of Indian names to be expunged from the maps, and it is only right that the sister Presidencies should follow his example.

The author will do well to revise his text for a second edition. At page 30 there is a paragraph of seven lines which is re-inserted nearly in the same words at page 31. At page 79 it is said "Candahar," instead of *Kashmir*, was ceded to Golab Singh. In the same page, 1849, 1850, 1851, are made to follow 1856, and the Persian War is dated in 1851. At page 81 there is an unfortunate entry that "the real Tantia Topee was apprehended with Nana Sahib in 1863"; and shortly after we find "1863, apprehension of Nana Sahib and Tania Topee." This is an unlucky announcement, and it would be well to cancel the page.

OUR LIBRARY TABLE.

Dictionary of Natural History Terms, with their Derivations, including the various Orders, Genera, and Species. By David H. M'Nicol, M.D. (Reeve.)—The utility of a complete Dictionary of the terms employed in Natural History is so obvious, that the absolute absence of any such work is the surest possible evidence of the difficulty of its accomplishment. It was therefore a bold project on the part of the compiler of the present work to undertake what had never been attempted by more experienced naturalists; and the mistake of endeavouring to circumscribe within the limits of a small volume an object which, to be at all useful, would require tenfold the extent, needs no further illustration than is furnished by the incompleteness of the work. It is indeed pleaded in the preface, that "no apology will be expected for deficiencies"; but when we see what the deficiencies really are, we shall rather conclude that one apology is really required, and that is for having made so hopelessly impracticable an attempt. Allowing the impossibility of rendering the work in any degree complete, it was to be expected that some principle of selection would have been adopted; but, on the contrary, we find that any such principle is absolutely ignored. In Botany there is, it is true, a considerable number of terms introduced, in far greater proportion, in fact, than in any branch of Zoology, but still without any regular principle of selection; whilst in one important class of animals, the Crustacea, there are scarcely half-a-dozen terms even mentioned; and of the resources of the compiler, either from personal knowledge of the subject or from books, some idea may be gathered from the explanation of the word *Macrouira*, "Decapod Crustacea of the secondary and tertiary strata." The word *Malacostraca* does not occur, nor scores of other terms of equal importance; whilst a line is wasted in informing us that *equus* is Latin for a horse. There are several false quantities in the accentuation; thus *affinis* is accentuated *affinis*; *Gladiolus* is *Gladiólus*. We had marked several others, but it is painful to continue finding fault. The truth is, that the only way in which a really valuable work having this object could be satisfactorily produced, must be by the joint labours of many naturalists, each contributing his own particular department of the science; and we venture to suggest that such a work would be worthy the attention of the Ray Society.

The Little London Directory of 1677. (Hotten.)—The proverb which denounces an old almanack as worthless has long since been controverted and contradicted by literary and historical inquirers; but it remained for students of the present day to show the value of an old directory. This, however, has been done in this journal. Thus the "Alexand. Pope Broad St." which appears in it suggested further research, and we were enabled to prove that this was the name and address of the poet's father in 1677; that his first wife, the mother of Magdalen Racket, died while he resided in Broad Street. We gave from the registers the exact day of her burial—questions not perhaps of much interest, but which had been in dispute for more than a century. The further possible uses for the little volume are set forth in a pleasant Introduction.

Chambers's Handy Guide to the Kent and Sussex Coasts. Illustrated. (Chambers.)—Handy enough,

and cheap enough; but can there be a public for such works? Who, for example, ever set out on a tour round the coast of Kent and Sussex? There is a tradition, indeed, of some young Templar wanting health, exercise, and money for any pleasures further a-field, having in despair started on this singular feat; but we doubt the fact. At any rate, all now travel by rail, and go where it is pleased to take them—say to Broadstairs, or Eastbourne, or Worthing, as may be; but what is the value of an account of Broadstairs to a man at Worthing, or of Dover to the visitor to Brighton? Each and all would feel, on referring to the work before us, that it contained too much about places they were not interested in, and too little about the locality where they had taken up their temporary residence.

Modern France: its Journalism, Literature, and Society. By A. V. Kirwan, Esq. (Jackson, Walford & Hodder.)—This is a collection of by-gone reviews and essays, little worthy of republication. However welcome the virulence of their tone may have made them, at the time of their appearing, to all who hate the second Empire, invective has the enviable quality of becoming antiquated very rapidly, and Mr. Kirwan, besides not being good of its kind, has the disadvantage of coming after Mr. Kinglake's. We are not altogether unacquainted with the worlds of Paris journalism and literature treated by him, and cannot but express surprise at any publisher being found desirous of collecting poor and slight sketches such as these. What is stranger still, Mr. Kirwan seems to have thought supervision of his text unnecessary, and to have complacently reprinted articles as old as the year 1846, if not older, without continuing the argument to the present time. To those who do not know the regions treated in his papers, the volume will say little; to those who do—less.

The Child's Scripture History, forming a complete and perfect Analysis of the Holy Scripture in Question and Answer. (Houlston & Wright.)—This little book seems well adapted to the purpose which the compiler had in view. The questions and answers are clearly expressed, and traverse the different books of the Bible. The writer says truly, in the preface, that it is short and simple. It may be recommended to parents and teachers.

From the World to the Pulpit. (Freeman.)—The writer of this ephemeral production, appropriately printed on bad paper and with bad type, is an obscure Independent minister, who could be identified, if necessary. Under a thin disguise, he ventures to describe living men, by no means correctly or truly; and caricatures, in his own way, scenes which passed at a Dissenting academy in the neighbourhood of Manchester. It is a worthless production, written in bad taste, having bad English scattered through the pages, and a tone approaching the vulgar at times. The author should have stayed in "the world," instead of going into the pulpit. But he seems to be in "the world" still, according to the sense which that cant term has in Dissenting circles, and in which, no doubt, it stands on the title-page. At all events, he has no commission to write for the general public.

Complete History of the French Nobility, from 1789 to about the Year 1862: followed by a Dissertation on the Greatness of Nobility, its Present Condition, and the Moral Influences which it exercises over the other Classes of Society.—[*Histoire complète de la Noblesse de France, &c., par N. Batjnin.* (Paris, Dentu; London, Trübner & Co.)—This is not a "complete" work, but simply the last chapters of a history, the first portion of which has yet to be written. In its way, however, this fragment is not without merit and usefulness. We have here the narrative of the vicissitudes which beset the French nobility during nearly three-quarters of a century. The first French Revolution suppressed the nobility of France, titles, privileges, &c., for ever. When the Empire was established, Napoleon created a new nobility, but he obstinately refused to restore the old. At the accession of Louis XVIII. the Bourbon Government restored the old nobility, and recognized the new. On Napoleon's return from Elba, he abolished what the Bourbon had restored; but, when the latter regained his throne,

he again re-established the ancient, and acknowledged the legal existence of the Imperial nobility. Charles X. endeavoured to get an indemnity for the losses incurred by the former at the time of the emigration, when their possessions were confiscated: but anon came Louis-Philippe, who assailed the aristocratic foundation by creating peerages for life, and undermining the system of *majorats*, by which the elder sons of nobles enjoyed certain titles, when there was a sufficient fund provided to enable the title to be borne with dignity. Subsequently rose the second Republic, which swept away all titles, hereditary or otherwise, old or new, royal or imperial,—both of which were restored as soon as Louis Napoleon had inaugurated the second Empire. The present Emperor has made no territorial peers. Occasionally a successful general has been made a duke or a count, with a title derived from some field of his glory, or His Imperial Majesty has soothed an unsuccessful or an importunate follower with a personal title only. Thus, M. de Morny, his half-brother, became Duc de Morny; and M. Persigny, Duc de Persigny. The imperial law, too, is stringently applied against all persons who, unauthorized, use the noble prefix *de* before their names; and the Emperor has never yet created either a marquis or a viscount,—a great distinction for the holders of those titles, for they mark the oldest nobility of all.

Lottie Lonsdale; or, the Chain and its Links. By Emma Jane Worboise. (Virtue Brothers & Co.)—The healthiness of its tone and the distinctiveness of its characters enable us to speak of 'Lottie Lonsdale' as belonging to the better sort of children's stories. The young ladies of the tale are sketched with considerable ability, and the sufferings of over-worked sempstresses are set forth in a manner that will awaken the interest and pity of little girls. But Miss Worboise is too wordy, and occasionally commits grammatical errors from which it is desirable that books written for the nursery and play-room should be free. Here is an instance of the writer's chief defect:—"At the other end," she says, "the work-room was accommodated with a skylight, so that there was no excuse for faulty sewing on the ground of obscurity, whatever there might be on the score of temperature, which, on that particular Midsummer day, had risen to a fabulous height, to the no small discomfort of its red-eyed, bony-fingered young inmates, who sat there stitching, and clipping, and adjusting, and biting off ends of cotton with a dexterity that seemed quite as marvellous to the uninitiated as the fact of human beings being capable of existence for sixteen, or eighteen, or more hours per diem in such an atmosphere." Of course, Miss Worboise is speaking about the inmates of the room; but this clumsy, ill-written sentence demands compassion for "the red-eyed, bony-fingered young inmates" of the temperature.

Maple Hayes: a Novel. 3 vols. (Newby).—Nothing more laudatory can be said of this novel than that each of its volumes contains some information relative to the current retail prices of ironmongery, cut-glass, dinner services, pearl dentifrice, kalydor for the skin and complexion, and family mourning. Young housekeepers, bereaved families, and victims of skin disease may perhaps glance with advantage at the tradesmen's handbills which are stitched into the covers at the end of each volume, but we cannot recommend readers of any degree of mental weakness to grapple with the author's story.

The Life and Character of John Howe, M.A.: with an Analysis of his Writings. By Henry Rogers. (Religious Tract Society).—That Mr. Rogers's Life of Howe should have passed into a third edition is not surprising, for the subject is of the very best, and one especially adapted to the biographer's powers and taste. Few so-called religious biographies are judiciously written: either in the subject or the treatment there is generally something to be wished otherwise. But John Howe presented a noble theme, and the author has done his work in a way to render his book and its subject equally attractive.

Our list of reprints includes *The Financial Statements of 1853, 1860, 1863. To which are added, a Speech on Tax-Bills, 1861, and on Charities,*

1863, by the Right Hon. W. E. Gladstone (Murray).—*Sermons preached in Lincoln's Inn Chapel, and on Special Occasions,* by the Rev. F. C. Cook,—and *Selections from the Poetical Works of Richard Monckton Milnes* (Lord Houghton), both from the same publisher.—Messrs. Blackwood & Sons have republished *Caxtoniana: a Series of Essays on Life, Literature and Manners*, in 2 vols., by Sir E. Bulwer Lytton, Bart.—From Messrs. Williams & Norgate we have *Essays: Scientific, Political and Speculative (Second Series)*, by Herbert Spencer.—We have also before us, *The Afternoon Lectures on English Literature, delivered in the Theatre of the Museum of Industry, St. Stephen's Green, Dublin* (Bell & Daldy).—And Dr. Savory's *Four Lectures on Life and Death* (Smith, Elder & Co.).—In a second edition, we find Prof. Wilson's *Prehistoric Annals of Scotland* (Macmillan).—*Hymns from the Land of Luther, translated from the German* (Edinburgh, Kennedy).—*European Life: Readings in the History of Western Civilization*, by the Rev. Alexander Macleod (Edinburgh, Elliot).—*The Life and Adventures of a Clever Woman*, by Mrs. Trollope (Chapman & Hall).—*Historical Statistics of Ireland*, by D. C. Heron (Parker, Son & Bourn).—*The Science and Practice of Medicine*, by Dr. Aitken (Griffin).—And *Kühner's Elementary Greek Grammar and Exercises*, by C. W. Bateman (Simpkin).—In a third edition, Dr. Pick on Memory (Trübner).—In a sixth edition, *The Works of Thomas Reid, D.D., now fully collected; with Selections from his Unpublished Letters, Preface, Notes and Supplementary Dissertations*, by Sir William Hamilton, Bart. (Edinburgh, Macleachlan & Stewart).—And in a ninth edition, *The New Zealand Handbook; or, Guide to the "Britain of the South"* (Stanford).

Among very useful year-books and almanacs, we have on our table *Punch's Pocket-Book*,—*De La Rue's Improved Indelible Diaries and Memorandum Books*, and *Improved Red-Letter Calendars*,—*Letts's Diary*; or, *Bills Due Book*, and an *Almanack*,—*Letts's Pocket Diary and Almanack*,—*The British Almanac and Companion* (Knight),—*Becton's Christmas Annual*,—*The Weather Almanac*, by Orlando Whittlecraft (Burton),—*The Garden Oracle and Floricultural Year-Book*, edited by Shirley Hibberd (Groombridge),—*The Bolton Almanack*,—and *Fargher's Standard Edition of Jefferson's Almanack and Tide Tables*.—To these announcements we may add, Volumes XI. to XIV. of *The National Magazine*, illustrated with *Original Photographs* (Tweedie).—*Father Pan*, by Paul Richardson (Burton-on-Trent, Whitehurst).—Volume III. of *The Monthly Paper of Sunday Teaching* (Mozley).—*The Christian Treasury*, volume for 1863 (Edinburgh, Johnstone, Hunter & Co.), and from Mr. Partridge, Volume III. of *The Children's Friend*, *Band of Hope Review*, and *British Workman*.

LIST OF NEW BOOKS.

Adam's Scenes from European History, cr. 8vo. 7/6 cl.
Art Journal, Volume for 1863, royal 4to. 31/6 cl.
Austin's Story without an End, new edit. 18mo. 2/6 cl. gt.
Band of Hope Review, 1861-3, folio, 4/1 cl.
Barnard's Sport in Norway, post 8vo. 12/1 cl.
Becton's Illuminated Bible, roy. 8vo. 68/ bound.
Bellars and Davies' Standard Guide to Postage-stamps, fa. 8vo. 1/ Bickereth's Doing and Suffering, 18th thousand, fa. 8vo. 3/6 cl.
Bibber's Earthwork Tables, new edit. 3/6 in case.
Blood's Gospel in Italy, cr. 8vo. 3/6 cl. gt.
Bloomfield's Works, (Koutledge's edit.) illust. fa. 8vo. 5/1 cl. gt.
Book and its Mission, Vol. for 1863, 8vo. 4/1 cl.
Book of Sacred Songs, French, 2 vols., cr. 8vo. 5/1 cl.
Boy's Own Volume of Fact, Fiction, &c. 1863, 8vo. 5/1 cl. gt.
Boy's Penny Magazine, Vol. 1863, 8vo. 2/1 cl.
British Controversialist, Vol. 19, July-December, 1863, cr. 8vo. 3/6
British Soldiers, Sailors, and Volunteers, 4to. 3/6 cl. gt.
British Workman, 1863-1864, folio, 13/6 cl.
Brook's Sunday Echoes, 4th thousand, sm. cr. 8vo. 5/1 cl.
Buchanan's Undertones (Poems), fa. 8vo. 7/1 cl.
Bunyan's Pilgrim's Progress, (Cassell's edit.) illust. cr. 4to. 7/6 cl.
Campbell's Old Forest Ranger, 2d edit. 8vo. 8/1 cl.
Cartoons from Punch, by John Tenniel, roy. 4to. 21/1 cl.
Cassell's History of England, new series, Vol. 3, imp. 8vo. 6/1 cl.
Children's Prize, Vol. for 1863, sm. 4to. 1/1 bds.; 2/1 cl.
Christian Treasury, Volume for 1863, 8vo. 6/1 cl.
Churchman's Family Magazine, Vol. 2, 8vo. 9/1 cl. gt.
Comical Story-Book, coloured, 4to. 8/1 cl.
Commentary on Revelation of John, by a Physician, 2nd edit. 3/6
Cottage Readings in Genesis, 12mo. 4/1 cl.
Counsel and Comfort, spoken from a City Pulpit, 12mo. 3/6 cl.
Counsell's Lectures on Early Scripture (Genesis), post 8vo. 5/1 cl.
Cunning's Destiny of Nations, cr. 8vo. 7/6 cl.
Dalton's Tiger Prince, illust. cr. 8vo. 7/6 cl.
Davidson's Precedents in Conveyancing, Vol. 4, 8vo. 29/1 cl.
Davies's Baptism, Confirmation, &c. fa. 8vo. 1/6 cl. limp.
De Charateln's Karl Frölich's Fables, roy. 8vo. 3/6 cl.
De Lara's Art of Illuminating, 7th edit. 12mo. 1/1 svd.
Earth's Many Voices, 8vo. 16mo. 2/1 cl.
Edgar's How I won it, 8vo. 7/6 cl.
Ellis's Mathematical Writings, edit. by Walton, 8vo. 16/1 cl.
Family Fairy Tales, edit. by Cholmondeley Pennell, illust. sq. 4/6
Family Field, Volume for Christmas, 1863, cr. 8vo. 4/1 cl.

Festus's Lessons on Construction of French Verbs, 12mo. 8/1 cl.
Fresenius's Qualitative Analysis, 6th edit. 8vo. 10/6 cl.
Gae's Life of Jesus, a Fact not a Fiction, cr. 8vo. 1/1 svd.
Gentleman (The), by author of 'Dinner and Dinner Parties,' &c.
Goschen's Foreign Exchange, 2nd edit. 8vo. 5/1 cl.
Guthrie's Gospel in Ezekiel, new and cheaper edit. fa. 8vo. 3/6 cl.
Hall's John the Baptist, Advent Lectures, 12mo. 2/6 cl.
Harnes in the Gospels, 4th thousand, cr. 8vo. 2/6 cl.
Haweswood Cottage, 12mo. 1/6 cl.
Headland & Swete's Epistle to the Thessalonians, 12mo. 4/1 limp cl.
Hornby's Constantinople during Crimean War, col. illust. 51/1 cl.
How William Temple rose in the World, a Tale, cr. 8vo. 1/6 cl.
Ingelow's Perfect Peace, by Pittsira, 4th thousand, fa. 8vo. 2/6 cl.
Ingelow's Poems, 4th edit. fa. 8vo. 1/1 cl.
Jean's Modern Confectioner, 2nd edit. post 8vo. 6/6 cl.
Knight's Passages of a Working Life, Vol. 1, cr. 8vo. 10/6 cl.
Ladies' Treasury, Vol. for 1863, imp. 8vo. 7/6 cl.
Lame John, 12mo. 1/1 cl.
Locker's Sir Goodwin's Folly, a Story of Year 1795, 3 vols. 31/6 cl.
London Society, Vol. 4, 8vo. 9/6 cl.
McCauley (Rev. Alex.) Memorial Sketch of, cr. 8vo. 2/6 cl.
Macbrat's Africans at Home, 2nd edit. fa. 8vo. 5/1 cl.
Maggie and her Feather, 12mo. 1/1 cl.
Mendelssohn's Letters, 1833-47, trans. by Wallace, post 8vo. 10/6 cl.
Miller (Hugh), Edinburgh and its Neighbourhood, Geology, &c. 6/1 cl.
Moody's What is your Name? cr. 8vo. 10/6 cl.
Moore's Poems, cr. 8vo. 5/1 cl.
Mosheim's Ecclesiastical History, new edit., ed. by Stubbs, 4/1 cl.
Musical Herald, Vol. 2, 4to. 3/6 cl.
My Farm of Edgewood, by author of 'Reveries of a Bachelor,' &c.
Nightingale's Notes on Hospitals, 3rd edit. post 4to. 18/1 cl.
Nisbet's Songs of the Temple Pilgrim, sm. cr. 8vo. 5/1 cl.
Noyes's The Bivouac, edit. by Mark Lemon, square cr. 8vo. 7/6 cl.
Nystrom's Mechanics' Pocket-Book, 1864, 7/6 non tuck.
Old Helmet, The, by Author of 'The Wide, Wide World,' &c. 12/1 cl.
Palmer's Philosophy of Geology, fa. 8vo. 3/6 cl.
Palmer's Book of Frazer, large type edit. 8vo. 10/6 cl.
Peat's Farmer's Diary, 1864, 4to. 2/6 cl. svd.
Pet Marjorie, a Story of Child Life Fifty Years Ago, 12mo. 1/1 svd.
Pitcairn's The Belle of the Ball, 2 vols. post 8vo. 21/1 cl.
Raleigh's Quiet Resting-places, and other Sermons, cr. 8vo. 7/6 cl.
Randolph Methyl, by author of 'Signs of Delist,' 2 vols. cr. 8vo. 15/1 cl.
Remains of a Country Parson, by A. K. H. B., 1 & 2 series, 3/6
Scott's Lady of the Lake, new edit. illust. fa. 8vo. 5/1 cl.
Sermon of the Full Collection of Coleridge's Sermons, 12mo. 5/1 cl.
Shaw's Diary, 1864, 4/6 hf. bd.
Short Prayers for Invalids, 12mo. 1/1 cl. svd.
Wilson's Health of Nations, 1st ed., new edit. post 8vo. 16/1 cl.
Songs of God and Nature, edit. by David Gae, fa. 8vo. 3/6 cl.
Soul-Gatherer, by the author of 'The Way Home,' 16mo. 1/1 svd.
Stereoscopic Magazine, Vol. 3, 8vo. 4/1 cl.
Story of a Day, by her Mother, sm. 4to. 1/6 cl.
Strauss and Others' England's Workshops, cr. 8vo. 5/1 cl.
Sullivan and O'Reilly's Notes on the Geology of Madrid, &c., 10/1 cl.
Tait's Scottish Traveller, 2nd edit. cr. 8vo. 10/1 cl.
Swayne's Obstetric Aphorisms, 3rd edit. fa. 8vo. 3/6 cl.
Taylor's Student's Manual Ancient History, 7th edit. post 8vo. 7/1 cl.
Terence's Adelphi, English Notes by Marriott, fa. 8vo. 3/1 cl.
Tom Moody's Tales, edit. by Mark Lemon, square cr. 8vo. 7/6 cl.
Van de Veyer's Choix d'Opuscules, Première Série, cr. 8vo. 10/1 cl.
Webster's Dictionary, by Goodrich, new edit. 8vo. 7/6 hf. bd.
Weir's Mabel's Experience, sm. cr. 8vo. 3/6 cl.
Wilson (Bishop), Journal and Letters, post 8vo. 7/6 cl.
Wilson's Sacred Privata, &c. P. C. K., 1/6 cl.
Wood's Old Testament History for Schools, illus. 12mo. 1/1 cl. limp.
Wright's Racing Record, 1863, 12mo. 3/6 cl. svd.
Yates's For Better, for Worse, a Romance, 2 vols. cr. 8vo. 21/1 cl.

THE WESTMINSTER PLAY.

Of all playwrights there is none who has fairly kept the stage so long as Terence. Here is a "fellow," an African negro—at best a North-African Moor—who is sold into slavery without a name, and who borrows one from his master, Terentius Lucanus. This Carthaginian, who, at least, must have been as black, or brown, as Hannibal—and some persons look upon him as a "nigger"—was the friend of Scipio Africanus, a scholar, a man of brilliant genius, the associate of the great men of those far-away times, and the author of the half-dozen comedies which are extant out of the hundred or so which he cleverly stole from Menander, and translated, re-modelled, and set so elegantly and naturally in Latin verse. One, and perhaps the best acting play of the six, the 'Adelphi,' has been acted this week (on Thursday night), in celebration of the Christmas holiday-time of 1863. This comedy was first produced when L. Anicius Gallus and M. Cornelius Cethegus were Consuls. The date was 160 years before the Christian era. Attilius of Freneste and Minatius Prothymus were acting- and stage-managers, Flaccus composed the music, and the occasion was nothing less than the funeral games of Æmilius Paulus. Upwards of 2,000 years have elapsed since this comedy was first acted, and here we have it played this very week, Anno Domini 1863, Vicecomite Palmerston et Milor Mayor consulis!

The third and great night—that of the prologue and epilogue—the night of Thursday, next week—is the one after which critics may speak of the youthful players. Here we will only say, that we were glad to meet again with the African. We do not know if he ran two or three Greek plays into one; we only know that if he did so, the Greek plots must have been singularly thin; but we can feel that, whether or not, Terence could adapt them to the capacities of Roman audiences with wonderful ability, and with purity and beauty of language. It is only to be regretted that our comedy writers of the last century, who stole their

plots from Terence, did not improve the English language as the African did that foreign one to him, of Rome, when he transferred into it the comedies of the Greek. We know that at this present time we steal from him certain cant phrases,—for what is the negro's question, "Am I not a man and a brother?" but the sentiment, in another form, of our African Terence, "Homo sum, humani nihil a me alienum puto"?

Terence speaks of love so well that we cannot but regret that he so seldom lets his loving couples speak. Entertaining the greatest sympathy for the youthful *Æschinus*, we would fain see and hear the gentle *Pamphilus*, who can so disturb and delight a young man's heart, and for whom we would readily surrender *Sostrata*, her mother, and *Canthara*, her "nutrix." Fancy 'Romeo and Juliet' with no women in it but Lady Capulet and the Nurse, and the balcony-scene with no "sun" — "It is the east, and Juliet is my sun,"—in the balcony! It is only marvellous how much Terence can make out of the sentiment of love without the gracious presence of its subject.

Whether the African Terence wrote these plays after all, or whether he was drowned at sea after writing them, like that prince of scampish players and playwrights, *Theophilus Cibber*, we will not pause to inquire. However that may be, we are glad that Queen Elizabeth recommended the acting of them at Westminster, and that, now for about a quarter of a century, the old classical costume and scenery have been restored, and that *Æschinus* does not come love-stricken before us in top-boots, leather-breeches and triple capes to his slang-fashioned upper-coat.

This custom of acting plays annually has been observed both at Westminster and at Merchant Taylors' Schools. It has been denounced; but neither at Westminster nor Merchant Taylors' has the annual acting of plays had much influence in sending boys to the public stage as a profession. We only remember two Westminster boys who became actors, *Barton Booth* and *Ross*. *Booth*, son of a clergyman, and a kinsman of Lord Warrington, was destined for the Church; but early in his career under Dr. Busby (who had himself played in presence of King Charles), he acted *Pamphilus* in the 'Andria' of Terence, on one of these annual performances, and with such ease, perfection and intelligence, that the old dormitory shook with plaudits; and on the hands which gave the applause *Barton Booth* may be said to have been carried to the stage, of which he became one of the most brilliant ornaments. One of his most effective parts, in comedy, was *Young Bevil*, of which he was the original representative, in Steele's 'Conscious Lovers,' which part was a re-modelling of that of *Pamphilus*, and which play was said, equivocally, to contain things that would do very well for a sermon. But the greatest character, after *Pyrrhus*, originally played by *Booth*, was *Cato*. When the ex-Westminster boy acted this before the University of Oxford, he was reminded, after a fashion, that he had become as useful in his vocation as if he had passed from Westminster, through Christchurch, to receive ordination. Dr. Smalridge, then Dean of Carlisle, and himself an old Westminster, wrote to him, and said: "I heartily wish all discourses from the pulpit were as instructive and edifying, as pathetic and affecting, as that which the audience was then entertained with from the stage."

The other boy who passed from Westminster to the stage was a gentleman's son, named *Ross*, and the gentleman discarded the son for exchanging *Pamphilus* in sport for *Young Bevil* in earnest. *Ross*'s master, *John Nicoll*, was not so good an actor as *Booth*'s master, *Doctor Busby*, and *Ross*, who had *Churchill* for a school-fellow, as *Booth* had *Rowe*, was inferior to *Lord Warrington*'s kinsman. But *Ross*, like *Booth*, had assurance that in avoiding the Church he had not abandoned all usefulness. It was *Ross*'s effective manner of playing *George Barnwell* that led to the frequent demand for that tragedy as a sermon in action to warn young apprentices; and, said Dr. Barrowby to this second professional player from the Westminster dormitory, "You have done more good by your acting

George Barnwell than many a parson by his preaching." Against these two players, Merchant Taylors can only produce *Woodward*, the very chief of *Bobadils* and pink of *Mercurios*. The dramatic fashion at this last institution was a consequence of the able acting of *Quin* in 'Scipio Africanus,' a tragedy by one of the pupils, young *Beckingham*, son of a *Ludgate Hill* linen-draper. All the school went to see it, and became stage-mad. Terence was soon established in *Dowgate Ward*, and at one of the performances *Garrick* was so struck by the way in which young *Silvester* acted in the epilogue to the 'Phormio,' that he hinted how the boy might achieve greatness on the public stage. But *Silvester* turned to the law, became Recorder of London, and in the old hanging days, was popularly known by the name of "Black Jack."

Of the dramatic writers whom Westminster has produced there is probably none who would not have become so in spite of Queen Elizabeth's establishment of the stage in St. Peter's College. Rare Ben would have donned his learned sock, *Nat. Lee* have roared with purpose, *Cowley* have written his pastoral and Latin comedies and his 'Cutter of *Coleman Street*,' without such influences; and *Dryden* would have struck off his seven and twenty now unacted dramas, had the Westminster never been told to suit the action to the word. It was less as dramatist than as poet that the *alumni* honoured themselves and their old school-fellows by putting aside Terence, in 1695, and acting *Dryden*'s 'Cleomenes.' How the stripling who performed *Cassandra* bore the contrast in which he was set with the glorious *Elizabeth Barry*, we cannot say, but we think the lad who played the virtuous hero must have winced, as all the old Westminsters in the audience undoubtedly did, when he exclaimed

Ah! why, ye gods, must *Cleomenes* wait?
and the dozens of other lines in which the poet, who was the pride of the school, made the penultimate in *Cleomenes long!* We do not remember that *Elkanah Settle*, also a Westminster, has committed so great an outrage on the ear in 'Cambyases,' or in any one of his dozen and a half of plays;—and yet *Elkanah* was the butt of *Dryden* as well as of *Pope*. Nor has *Edmund Smith*, a later Westminster, in his tragedy 'Phædra and Hippolytus,' written to oppose the non-sense and sweet sound of the Italian opera, and the only drama produced by this handsome sloven, who went from Westminster to Christ Church with a bright promise that never was realized by after performance. *Rowe* was his fellow at Westminster, and *Nicholas* would doubtless have written the eight plays which he contributed to dramatic literature even if he had not had such a play-loving master as "old Busby." In one respect, *Rowe* beats all his fellow-Westminsters previously named, for his 'Jane Shore' was so recently acted at the Surrey Theatre that it may be said still to keep the stage, and so much cannot be said of *Cowley*, *Dryden*, *Settle*, or 'Captain Rag,' another of *Edmund Smith*'s *sobriquets*.

Aaron Hill had not seen enough of these plays to influence him in his own dramatic pieces founded on classical subjects. Passing over *Churchill*, a poet from the Westminster benches whose 'Rosciad' may have been part of the fruit of his early days in St. Peter's College, we come to the elder *Colman*, who was undoubtedly influenced by the old theatre in the dormitory. We do not so much allude to any of his three dozen plays, from 'Polly Honeycombe' to 'Ut Pictura Poesis,' as to the fact of his translation of the whole of Terence's comedies, copies of some one of which are often to be seen in the dormitory, at this time of year, in the hands of the ladies. Assuredly, the elder *George* has left a more honoured name at Westminster, by thus connecting himself with Terence, than his son has done who, for a long period, wrote his dramas under a fictitious name, lest the son of him who wrote 'The Jealous Wife,' should incur disgrace by writing for the stage. *Cumberland* himself, a not unhonoured Westminster, could hardly have exhibited more sensitiveness. This last Westminster was so prolific but level a dramatic writer—his plays amount to a round four dozen and a half—that it is difficult to distinguish his pieces. As in Terence, there is a general sameness in his men and women, particularly his lovers; they all talk rather than

act, and in the Cambridge boy as in the Carthaginian, the catastrophe may be detected before half the first act has been talked out. *Cumberland* and *Colman* the younger may, at a certain distance, be compared with Terence and *Plautus*. *Cumberland* and Terence are correct, formal and polished; *Plautus* and *Colman* the younger are given to rollicking humour, broad and coarse, and to saying whatever comes uppermost, provided there be wit in it. So Terence is found to be better adapted to the Westminster stage than *hilarious*, yet, when he chooses it, deep-feeling *Plautus*.

FRAUDS AT AUCTIONS.

Brighton, Dec. 7, 1863.

LIKE most persons who have occasionally frequented auctions, I have long been acquainted with the conspiracies of the brokers to obtain goods on their own terms, by not bidding against each other, by bidding against everybody else, and by dividing the spoils at "knock-outs." These conspiracies could, however, I submit, be easily put down by the auctioneers, if they would adopt a very advantageous improvement in their way of doing business.

When a lot is presented for sale, they could request each bidder to write down his bid, his name and address on a slip of paper, and hand it to the clerk. The clerk might arrange the bids, the auctioneer might verify the arrangement, and then declare the bid and name of the highest bidder as the buyer of the lot.

These auctions by tender, doing their business quickly and pleasantly, would be attended by a class of buyers who now shrink from auction-rooms with disgust. Indeed, a bidder need not be present at the sale at all. When the goods are exposed to view on the day before the sale, an intending purchaser could inclose his card and his bid in an envelope on the outside of which he had written the number of the lot. The envelope might then be left with the man in charge of the lots, to be opened at the proper moment by the clerk. If it contained the highest bid, the name on the card would be the name of the purchaser of the lot.

This plan, or some modification of it suggested by experience, might, I think, promote despatch, lessen annoyance, and defeat conspiracies at auctions.

JOHN ROBERTSON.

THE DODO-LIKE BIRD OF POLYNESIA.

Dec. 8, 1863.

IN your review of the 'Cruise in H.M.S. Fawn in the Western Pacific,' I observe quotations descriptive of two birds which the author of the 'Cruise' calls respectively "Manu-maa" and "Manu-moa," and which, he states, are found in Samoa. Having resided some years in that group, and taking much interest in its natural history, I venture to correct a few errors contained in these quotations.

There are no birds in Samoa known to the natives by the names "Manu-maa" and "Manu-moa." There is a Dodo-like bird called "Manu-mea" (*Didunculus strigirostris*), but it is nearly extinct—a circumstance which the natives attribute, to use the words of Mr. Hood, to "cats which are now wild in the mountains." And I think the supposition is correct, since the habits of the "Manu-mea" are nocturnal, and it travels by "long hops or jumps, with its short wings outspread." When seen at rest, it is generally "perched on the lower branches of trees." Its plumage is a very brilliant dark blue, its size about that of the common house pigeon, its legs pink, its bill dark, with a tinge of pink. It unquestionably is one of the pigeon family. When cooing, it makes the most polite bows—a circumstance which the natives seldom fail to particularize when speaking of the "Manu-mea." I have seen two only of them taken alive. In 1855, Capt. Morshead, then commanding H.M.S. Dido, carried away a very fine one. In May last, Mr. Williams, H.M. Consul at Samoa, took a young one to Sydney—I believe with the intention of sending it to England. I have twice seen one in the bush; but it was impossible to shoot it, or to catch it any other way. It is only on the Island of Savaii (Samoa group) that the bird is now known to exist.

The "Manu-ma" (*Ptilonopus Mariae*) is cor-

rectly stated to be the "resplendent cock-bird of a species of dove" and closely allied to it is the "Manu-tangi." Indeed, the only apparent difference is the colour. In the former yellow, and in the latter green, predominates. Their habits are identical.

With reference to the word "Moa," the author of the 'Cruise in H.M.S. Fawn,' is also at fault. "Manu" is the general name for birds in the groups south of the Equator, from Tahiti westward to Samoa and the Friendly Islands. In Fiji, the word assumes a reduplicated form, and becomes "Manumanu." In the chiefs' or polite dialects of these various groups, the word is sometimes made to comprehend all animals, excepting man,—but that is not its strict meaning. In the same groups, the word "Moa" is strictly limited to the domestic fowl, and does not therefore "signify a bird all over Polynesia." In Fiji, it takes the form of "toa."

I may add, that the annelidan, known in Samoa as Palolo, in the Friendly Islands as Balolo, and in Fiji as Mbalolo (*Palolo viridis*, J. E. Gray), appears only in certain very strictly defined and very limited localities. It appears a month earlier in Samoa than in Fiji and the Friendly Islands. The Palolo rise directly from the bottom of the sea to the surface, appearing first about four o'clock in the morning, and continuing to increase in numbers until about half an hour after sunrise, when they begin to dissolve and gradually to disappear. By eight o'clock, not a trace of them remains in the sea. They present every conceivable colour. The time of their appearance is calculated by the old men of the various tribes, and is known by the sun, the moon, and certain stars, having a particular bearing to each other. A month before the great appearance, a very few are found in each of the localities where they rise. Parties go out in their canoes to each place, morning after morning, to watch for this first appearance of the palolo, for by it the calculations as to the second and great appearance are verified.

The malio (or land crabs) "march down from the mountains" at every full and change of the moon, at which times it is always high water about twenty minutes past six in the evening. They take a dip in the sea, and then crawl back to the bush. Both the palolo and the malio are great delicacies in the native cuisine.

WILL. T. PRITCHARD.

A BUDGET OF PARADOXES.

(No. VIII. 1754—1792.)

Histoire des recherches sur la quadrature du cercle avec une addition concernant les problèmes de la duplication du cube et de la trisection de l'angle. Paris, 1754, 12mo. [By Montucla.]

This is the history of the subject. It was a little episode to the great history of mathematics by Montucla, of which the first edition appeared in 1758. There was much addition at the end of the fourth volume of the second edition; this is clearly by Montucla, though the bulk of the volume is put together, with help from Montucla's papers, by Lalande. There is also a second edition of the history of the quadrature, Paris, 1831, 8vo., edited, I think, by Lacroix; of which it is the great fault that it makes hardly any use of the additional matter just mentioned.

Montucla is an admirable historian when he is writing from his own direct knowledge: it is a sad pity that he did not tell us when he was depending on others. We are not to trust a quarter of his book, and we must read many other books to know which quarter. The fault is common enough, but Montucla's good three-quarters is so good that the fault is greater in him than in most others: I mean the fault of not acknowledging; for an historian cannot read everything. But it must be said that mankind give little encouragement to candour on this point. Hallam, in his History of Literature, states with his own usual instinct of honesty every case in which he depends upon others: Montucla does not. And what is the consequence?—Montucla is trusted, and believed in, and cried up in the bulk; while the smallest talker can lament that Hallam should be so unequal and apt to depend on others, without remembering to mention that Hallam himself gives the information. As to a universal history of any

great subject being written entirely upon primary knowledge, it is a thing of which the possibility is not yet proved by an example. Delambre attempted it with astronomy, and was removed by death before it was finished, to say nothing of the gaps he left.

Montucla was nothing of a bibliographer, and his descriptions of books in the first edition were insufficient. The Abbé Rive fell foul of him, and, as the phrase is, gave it him. Montucla took it with great good humour, tried to mend, and, in his second edition, wished his critic had lived to see the *vernis de bibliographe* which he had given himself.

I have seen Montucla set down as an *esprit fort*, more than once; wrongly, I think. When he mentions Barrow's address to the Almighty, he adds, "On voit, au reste, par là, que Barrow étoit un pauvre philosophe; car il croyait en l'immortalité de l'âme, et en une Divinité autre que la nature universelle." This is a sneer, not an expression of opinion. In the book of mathematical recreations which Montucla constructed upon that of Ozanam, and Ozanam upon that of Van Etten, now best known in England by Hutton's similar treatment of Montucla, there is an amusing chapter on the quadrators. Montucla refers to his own anonymous book of 1754 as a curious book published by Jombert.

Antineutonismus. By Celestino Cominale, M.D. Naples 1754 and 1756, 2 vols. 4to.

The first volume inserts the theory of light; the second vacuum, vis inertiae, gravitation, and attraction. I confess I never attempted these big Latin volumes, numbering 450 closely-printed quarto pages. The man who slays Newton in a pamphlet is the man for me. But I will lend them to anybody who will give security, himself in 500*l.*, and two sureties in 250*l.* each, that he will read them through, and give a full abstract; and I will not exact security for their return. I have never seen any mention of this book: it has a printer, but not a publisher, as happens with so many unrecorded books.

1755. The French Academy of Sciences came to the determination not to examine any more quadratures or kindred problems. This was the consequence, no doubt, of the publication of Montucla's book: the time was well chosen; for that book was a full justification of the resolution. The Royal Society followed the same course, I believe, a few years afterwards. When our Board of Longitude was in existence, most of its time was consumed in listening to schemes, many of which included the quadrature of the circle. It is certain that many quadrators have imagined the longitude problem to be connected with theirs: and no doubt the notion of a reward being offered by Government for a true quadrature is a result of the reward offered for the longitude. Let it also be noted that this longitude reward was not a premium upon excogitation of a mysterious difficulty. The legislature was made to know that the rational hopes of the problem were centred in the improvement of the lunar tables and the improvement of chronometers. To these objects alone, and by name, the offer was directed; several persons gained rewards for both; and the offer was finally repealed.

Fundamenta Figura Geometrica, primas tantum lineas circuli quadrature possibilitatis ostendens. By Niels Erichsen (Nicolaus Erichsen), shipbuilder, of Copenhagen. Copenhagen, 1755, 12mo.

The quadrature is not worth notice. Erichsen is the only squarer I have met with who has distinctly asserted the particulars of that reward which has been so frequently thought to have been offered in England. He says that in 1747, the Royal Society, on the 2nd of June, offered to give a large reward for the quadrature of the circle and a true explanation of magnetism, in addition to 30,000*l.* previously promised for the same. I need hardly say that the Royal Society had not 30,000*l.* at that time, and would not, if it had had such a sum, have spent it on the circle, nor on magnetic theory; nor would it have coupled the two things. On this book see *Notes and Queries*, 1st S. xii. 306. Perhaps Erichsen meant that the 30,000*l.* had been promised by the Government, and the addition by the Royal Society.

Theoria Philosophiæ Naturalis redacta ad unam legem virium in natura existentium. Editio Veneta prima. By Roger Joseph Bosovich. Venice, 1763, 4to.

The first edition is said to be of Vienna, 1758. This is a celebrated work on the molecular theory of matter, grounded on the hypothesis of spheres of alternate attraction and repulsion. Bosovich was a Jesuit of varied pursuit. During his measurement of a degree of the meridian, while on horseback or waiting for his observations, he composed a Latin poem of about five thousand verses on eclipses, with notes, which he dedicated to the Royal Society: 'De Solis et Lunæ defectibus,' London, Millar & Dodsley, 1760, 4to.

Traité de paix entre Des Cartes et Newton, précédé des vies littéraires de ces deux chefs de la physique moderne. By Aimé Henri Paulian. Avignon, 1763, 12mo.

I have had these books for many a year without feeling the least desire to see how a lettered Jesuit would atone Descartes and Newton. On looking at my two volumes, I find that one contains nothing but the literary life of Des Cartes; the other nothing but the literary life of Newton. The preface indicates more: and Watt mentions three volumes. I dare say the first two contain all that is valuable. On looking more attentively at the two volumes, I find them both readable and instructive; the account of Newton is far above that of Voltaire, but not so popular. But he should not have said that Newton's family came from Newton in Ireland. Sir Rowland Hill gives fourteen *Newtons* in Ireland: twice the number of the cities that contended for the birth of Homer may now contend for the origin of Newton, on the word of Father Paulian.

Philosophical Essays, in three parts. By E. Lovett, Lay Clerk of the Cathedral Church of Worcester. Worcester, 1766, 8vo.

The electrical philosopher: containing a new system of physics founded upon the principle of an universal Plenum of elementary fire. By E. Lovett. Worcester, 1774, 8vo.

Mr. Lovett was one of those ether philosophers who bring in elastic fluid as an explanation by imposition of words, without deducing any one phenomenon from what we know of it. And yet he says that attraction has received no support from geometry; though geometry, applied to a particular law of attraction, had shown how to predict the motions of the bodies of the solar system. He, and many of his stamp, have not the least idea of the confirmation of a theory by accordance of deduced results with observation posterior to the theory.

Lettres sur l'Atlantide de Platon, et sur l'ancien Histoire de l'Asie, pour servir de suite aux lettres sur l'origine des Sciences, adressées à M. de Voltaire, par M. Bailly. London and Paris, 1779, 8vo.

I might enter here all Bailly's histories of astronomy. The paradox which runs through them all more or less, is the doctrine that astronomy is of immense antiquity, coming from some forgotten source, probably the drowned island of Plato, peopled by a race whom Bailly makes, as has been said, to teach us everything except their existence and their name: These books, the first scientific histories which belong to readable literature, made a great impression by power of style: Delambre created a strong reaction, of injurious amount, in favour of history founded on contemporary documents, which early astronomy cannot furnish. These letters are addressed to Voltaire, and continue the discussion. There is one letter of Voltaire, being the fourth, dated Febr. 27, 1777, and signed "le vieux malade de Ferney, V. puer centum annorum." Then begin Bailly's letters, from January 16, to May 12, 1778. From some ambiguous expressions in the Preface, it would seem that these are fictitious letters, supposed to be addressed to Voltaire at their dates. Voltaire went to Paris Feb. 10, 1778, and died there May 30. Nearly all this interval was his closing scene, and it is very unlikely that Bailly would have troubled him with these letters.

An inquiry into the cause of motion, or a general theory of physics. By S. Miller. London, 1781, 4to.

Newton all wrong: matter consists of two kinds of particles, one inert, the other elastic and capable of expanding themselves *ad infinitum*.

Method to discover the difference of the earth's diameters; proving its true ratio to be not less variable than as 45 is to 46, and shortest in its pole's axis 174 miles. . . likewise a method for fixing an universal standard for weights and measures. By Thomas Williams. London, 1788, 8vo.

Mr. Williams was a paradoxer in his day, and

proposed what was, no doubt, laughed at by some. He proposed the sort of plan which the French— independently of course—carried into effect a few years after. He would have the 52nd degree of latitude divided into 100,000 parts and each part a geographical yard. The geographical ton was to be the cube of the geographical yard filled with sea-water taken some leagues from land. All multiples and subdivisions were to be decimal.

I was beginning to look up those who had made similar proposals, when a learned article on the proposal of a metrical system came under my eye in the *Times* of Sept. 15, 1863. The author cites Mouton, who would have the minute of a degree divided into 10,000 *virgules*; James Cassini, whose foot was to be six thousandths of a minute; and Pauton, whose foot was the 400,000th of a degree. I have verified the first and third statements: surely the second ought to be the *six-thousandth*.

An inquiry into the Copernican system... wherein it is proved, in the clearest manner, that the earth has only her diurnal motion... with an attempt to point out the only true way whereby mankind can receive any real benefit from the study of the heavenly bodies. By John Cunningham. London, 1789, 8vo.

The "true way" appears to be the treatment of heaven and earth as emblematical of the Trinity.

Cosmology. An inquiry into the cause of what is called gravitation or attraction, in which the motions of the heavenly bodies, and the preservation and operations of all nature, are deduced from an universal principle of efflux and reflux. By T. Vivian, vicar of Cornwood, Devon. Bath, 1792, 12mo.

Attraction, an influx of matter to the sun; centrifugal force, the solar rays; cohesion, the pressure of the atmosphere. The confusion about centrifugal force, so called, as demanding an external agent, is very common. A. DE MORGAN.

OUR WEEKLY GOSSIP.

Her Majesty has commissioned Mr. Perry, the wood-carver, whose elegant bust of Shakespeare we noticed a few weeks ago, to execute for her another bust of the Poet from a piece of Herne's Oak.

The Lord Chief Baron of the Exchequer has accepted office as a Vice President of the National Shakespeare Committee. Among the additions to the general body of the Committee are, Ernesto de Bunsen, Esq. (Councillor of Legation) and Antonio Panizzi, Esq. (Chief Librarian of the British Museum), who have accepted office as Foreign Secretaries to the Committee. The other new members include Sir Robert Phillimore, the Queen's Advocate, J. Winter Jones, Esq., Edmund Yates, Esq., George C. Leighton, Esq., and Hugh W. Diamond, M.D.

The British Association for the Advancement of Science has appointed a Committee to prepare a Report on the best means of providing for a Uniformity of Weights and Measures with reference to the interests of Science, consisting of the following gentlemen—Prof. Rankine, Sir W. Armstrong, Lord Wrottesley, Sir John Herschel, the Astronomer Royal, General Sabine, Dr. Lee, the Rev. Dr. Robinson, Mr. W. Tite, M.P., Col. Sykes, Sir J. Hay, Bart., M.P., the Right Hon. Sir C. B. Adderley, M.P., Mr. W. Ewart, M.P., Mr. J. Heywood, Prof. Williamson, Prof. Miller, and Mr. F. Purdy, as Secretary.

The Committee for the purpose of considering and reporting on the subject of Agricultural Statistics has been nominated by the same learned body. This second Committee consists of Mr. S. Gregson, M.P., Dr. Neilson Hancock, Mr. J. Heywood, Mr. W. Tite, M.P., Mr. T. Wilson, and Mr. F. Purdy, as Secretary; with power to add others.

The Marquis of Bristol has recently presented to the National Portrait Gallery a full-length portrait of his ancestor, Lord John Hervey, Keeper of the Privy Seal to George the Second, and the subject of one of Pope's severest satires. The ill-health to which he was so long subject, the debility of his frame, and, in contrast, a bright eye and quick intellect visible in the countenance, have been faithfully, but heavily, rendered by Vanloo, the painter. The white and shrivelled skin of the face and hands almost explains the famous line,—
Sporus, that mere white curd of asses' milk.

And the foppery of the fur-lined coat, as he sits dandling the purse containing the Privy Seal, sufficiently reveals the spirit alluded to in the sequel,—

Now trips a lady and now struts a lord.

Since the date of our last record of additions to the Gallery, the following accessions have been made:—King Henry the Eighth when young, a small picture, duplicate of one in the collection at Althorp. It was engraved, whilst in the possession of Mr. Barrett, of Lee Priory, for Cavendish's 'Life of Wolsey.' Catharine of Aragon, a life-sized bust-picture, also from Lee Priory, is an authentic likeness; but very different from the type which Mrs. Siddons and painters generally have adopted for the embodiment of Henry's injured Queen. We find instead the true characteristic,—a thick full lip, Austrian almost in its prominence, and a short nose. The lip was derived from her father, Ferdinand the Catholic. Her face is full and fat: the eyes dark and the complexion fair; forming altogether a countenance ill-adapted for the display of any deep-seated grief. Another curious, but very characteristic piece of physiognomy, is old Sir Nicholas Bacon, the father of Lord Bacon, and Keeper of the Great Seal under Queen Elizabeth, who was wont to say, "My Lord Keeper's soul lodges well!" He was "fat and scant of breath," corpulent and full-cheeked, like Falstaff; but without any other sign of good living. His complexion is leathery, and the eye rather cunning, with a mouth expressive of determination, somewhat inclining to severity of character. This picture is a thoroughly genuine and well-preserved piece of portraiture of the close of the sixteenth century. It is dated 1579. The Bacon arms appear on his signet ring. A spirited picture of O'Keeffe, the dramatist, author of 'Wild Oats,' 'The Agreeable Surprise' and many popular pieces of the day, is by an Irish artist, Lawrenson, of whom very little is known. It was engraved as the frontispiece to his 'Memoirs,' published some years ago.—During the recess, the condition of the Gallery has undergone considerable and long-needed improvement. The very dirty walls have been painted a rich soft red tone, and the pictures, notwithstanding the continued darkness of their position, appear to much greater advantage. Some attempt has been made at classification; but the materials would seem as yet to be too few for anything beyond the most general distinctions, such as grouping the various personages together according to the periods in which they lived. This mode of classification will lead eventually to some very curious illustrations of costume, and serve also, in a subordinate degree, towards the history of Art. The plan was adopted by Granger, and it would be much more serviceable than a fanciful gratification of the eye, or an arrangement according to dignities and professions, as seen in Beaton's 'Political Index.'

At the Royal Institution the following additions have been made to the Donation-Fund for the Promotion of Experimental Researches: the Count of Paris, 50*l.*; Miss Harriet Moore, 50*l.*, the same promised for next year; Miss Julia Moore, 5*l.*; William Pole, Esq., 20*l.*; John Hall Gladstone, Esq., 100*l.*; George Dodd, Esq., 20*l.*

Mr. William Wesley has published a handsome office map of the British Isles, compiled from Government Surveys, by Mr. J. Cooper. We have looked into one or two counties, with which we happen to be familiar, and find that the compilation has been very well done.

We are requested to state that Mr. Manning's optical illusions are not publicly exhibited, nor have they been seen except by a few scientific gentlemen. The apparatus, we are asked to add, is not for sale.

At Mr. Murray's request we print the following note:—

"50, Albemarle Street, Dec. 7, 1863.

"In your notice of Mr. Kirk's 'Life of Charles the Bold,' you put your 'readers on their guard' by the following remark: 'By some oversight, the fact of the work being as yet incomplete is not stated in the advertisements or on the title-page.' In the *Athenæum* of October 24, 'Charles the Bold'

is advertised for the first time. Turn to it, and you will find these words, printed in a very conspicuous manner: 'Two volumes are now offered to the public, which a third volume, in course of preparation, will complete.' The same notice is repeated in the *Athenæum* of November 7. It will be found in my Quarterly Lists, of which 20,000 copies have been circulated, as well as in the *Times* and all the chief daily and weekly papers. You proceed to add, 'The purchaser will only discover, after cutting the pages, that the labour is unfinished, and that another volume is to succeed.' At the bottom of the first page of the Preface of 'Charles the Bold,' which may be read without cutting a leaf, the purchaser will find these words: 'In the volumes now submitted to the public, to be completed by a third.' To this let me add, that in works published incomplete, such as Grote's, Macaulay's, and Stanhope's Histories, it is not customary to print the number of volumes on the title-page. As the charge which you make affects me as a publisher, I request insertion for this letter in your next paper, and remain, obediently yours,
JOHN MURRAY."

—Mr. Murray, of course, states that which is perfectly true. Some of his advertisements tell the purchaser that Mr. Kirk's book is incomplete; but not all of them. That in the *Athenæum* of the week in which the review appeared does not. The title-page says nothing. We submit to the trade whether it would not be well to state on the title-page the number of volumes of which any work in more than one volume consists?

Mr. Collier has added to his "Illustrations of Early English Popular Literature" the very rare tract, 'Look on Me, London,' which he supposes to have been the production of Richard Johnson, author of the 'Seven Champions of Christendom.' 'Look on Me, London,' is a curious picture of metropolitan manners in the days of Shakspeare.

Notices of application to Parliament for powers to construct metropolitan railways have been given to the number of thirty, besides many junction lines intended to connect roads already in existence or for which powers have been obtained. Five lines propose to use the northern embankment of the Thames. The London, Chatham and Dover Railway Company asks powers to hand over their railway, for which the Ludgate Hill Viaduct will be required, between Earl Street and the Metropolitan Railway in Farringdon Road, to the last-named railway and the Great Northern; by means of this the Great Northern Company proposes to run trains to the Piccadilly Terminus and the Crystal Palace. Two companies propose to use the Thames Tunnel. One suggests a viaduct from the third pier of Westminster Bridge to the second pier of London Bridge, City side. One company is a perfect polype, having thirty-seven branches. In short, the rush of railway schemes is bewildering, and although it may be true that at least half of them are bubbles, yet there is the real danger that, in the confusion which usually accompanies a rage such as is promised us, some mischievous things will be sanctioned, and the wasteful disfigurements of Ludgate Hill and London Bridge foot may be repeated on other sites.

The new University Museum of Oxford has just received a small but very interesting collection of birds and insects from the Zambesi and Shire Rivers, formed by the Rev. H. Rowley, one of the clergymen attached to the Oxford and Cambridge Mission. Amongst the insects especially are some interesting novelties, including a fine beetle of the rare genus *Tefflus*, resembling one of the splendid purple *Proceri* of the east of Europe. The species in general show a close relationship to those of Mozambique.

M. Leverrier, Director of the Paris Observatory, states in an article that he has published on the late gale, that it assumed the form in France of a terrific cyclone, whose centre moved southwards. The damage effected by it seems to have been fully as great in France as in England.

A new pleasure park for the Parisians will soon be thrown open in one of the northern suburbs of Paris. It will adjoin the Buttes St.-Chaumont, and include a space of rather more than fifty acres. The celebrated Horticultural Gardens near Auteuil

will contribute a vast number of rare foreign trees, shrubs and flowers, to adorn this new park.

Favourable accounts have been received in Paris from the French Missionaries engaged in an exploratory expedition through Tibet. The missionaries write from Lahsa, and state that they have been well received by the people of the country.

One of the most popular persons at Berlin was the late Hofrath Teichmann, who for more than forty years held the employment of secretary to the Royal Theatre, in which capacity he was the right-hand of four managers. Whoever had anything to do with the Berlin stage will remember the obliging little man in the black dress-coat, with his kindly beaming red face, grey hairs, and good-natured eyes, who could tell such innumerable anecdotes from theatre life. There will be hardly an artist or a dramatic author in Germany who has not known the Hofrath, or been in correspondence with him. Raupach and Tieck were among his special friends, and the latter in particular gave him many proofs of his esteem. In his leisure hours, Teichmann was fond of literary work, and wrote a 'History of the Berlin Theatre during the last One Hundred Years.' He was a diligent collector of autographs, among which he had letters from Schiller, Goethe, Iffland, Heinrich von Kleist, Zacharias Werner, Pius Alexander Wolf, and Kotzebue. These interesting papers have just been published by the most competent editor they could find, Dr. Franz Dingelstedt; they prove a valuable contribution, not only to the history of the German theatre, but also to that of German literature and its representatives. The letters of Goethe and Schiller, especially, afford a clear insight into the dramatic activity of the two great poets, in their relations to the practical stage.

We are touched to read of Schiller's modesty, and of the small sums with which he was satisfied for his immortal works. While Kotzebue received 222 thalers from the Berlin theatre for his insignificant comedies, 'Blind Love,' and 'The Organs,' Schiller received only 117 for his 'Maria Stuart,' 107 for 'The Maiden of Orleans,' and 339 thalers for his trilogy, 'Wallenstein's Lager, the two Piccolomini, and Wallenstein's Death.' 'Wilhelm Tell,' which made such a noise, was paid with 131 thalers, once for all. Schiller's 'Don Carlos' did not please at Berlin on its first representation; Lessing's 'Nathan der Weise' also was received very coldly, and not repeated, while 'The Robbers,' during the same time, was played twenty times. An anecdote of Mozart is told, which we repeat. Mozart arrived at Berlin, and asked the waiter, 'Is there any music here to-night?' 'To be sure; the German opera has just begun.' 'What do they play to-night?' 'Die Entführung aus dem Serail.' 'Charming,' exclaims Mozart, laughing; and the waiter proceeds to tell him that it is a very pretty piece indeed, 'and composed by—what do you call him?' 'Mozart went to the theatre and remained near the entrance, unobserved, to see and hear. But soon his interest is awakened; he is pleased by the performance of some passages, displeased with the tempo and with the arbitrary improvements and additions which the singers think fit to introduce. He pushes himself nearer and nearer the orchestra; he murmurs this and that to himself; he grumbles audibly, and becomes a subject of wonder and mockery to the people around, although he is not aware of it. At last, when, in Pedrillo's air, at the often-repeated words, 'Nur ein feiger Trolch verzaht,' the second violin, either by a mistake or by a wish to improve upon the composer, took always a sharp, for D, Mozart could not contain himself any longer. 'Confound it; will you take the D?' he called out loudly. Everybody turned towards him; some of the orchestra knew him, and, like wildfire, the news spread through the theatre, 'Mozart is present.' Some of the actors, among them the celebrated Mdle. Baranin, who played 'the fair one,' refused to play on. When Mozart was informed of it, he went into the green-room, and soon won the lady over by an appropriate dose of flattery to continue her part. 'You have sung most beautifully,' he told her; 'and in order that you may sing still better another time, I shall study the part with you.'

SOCIETY OF PAINTERS IN WATER-COLOURS.—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members IS NOW OPEN, at their Gallery, 6, Pall Mall, East. Nine till dusk.—Admission, 1s.

JOSEPH J. JENKINS, Secretary.

WINTER EXHIBITION, 120, Pall Mall.—THE ELEVENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

SCIENCE

SOCIETIES.

GEOLOGICAL.—Dec. 2.—Prof. A. C. Ramsay, President, in the chair.—Messrs. W. B. Mitchell, A. Bott, A. Bryson, G. C. Churchill, J. Fergusson, the Rev. N. Glass, H. Hayter, E. B. Knobel, G. Lyall, A. Lennox, W. J. Nevill, the Hon. W. O. Stanley, M.P., A. Thomas, W. Vicary and E. Brown were elected Fellows.—The following communications were read:—'On the Correlation of the Oligocene Deposits of Belgium, Northern Germany and the South of England,' by Herr Adolf von Koenen.—'On the Liassic Strata of the Neighbourhood of Belfast,' by R. Tate, Esq.—'Notes on the Devonian Rocks of the Bosphorus,' by W. R. Swan, Esq.

SOCIETY OF ANTIQUARIES.—Dec. 3.—Sir J. P. Boileau, Bart., V.P. in the chair.—Mr. J. Y. Akerman exhibited and presented a cannon-ball found at Ody, opposite the village of Culham.—The Rev. T. K. Harford exhibited some bronzes from Polden Hill, Somerset.—Mr. H. Harrod communicated some remarks on the Wansdyke in illustration of Sir R. Colt Hoare's Ancient Wiltshire, and on some Wiltshire tumuli, accompanied with numerous illustrations.—Mr. C. H. Cooper communicated an account of Percy Herbert, Lord Powis.—Mr. J. Pilbrow exhibited a drawing and some photographs of carvings in the keep of Guildford Castle.—Mr. A. Taylor communicated some notes on the discovery of Roman remains at Andoversford, in Gloucestershire, and its relation with ancient topography. This paper referred to the discovery of a Roman villa on Mr. Lawrence's property, as laid before the Society at a previous meeting.

INSTITUTE OF BRITISH ARCHITECTS.—Nov. 30.—E. Christian, V.P., in the chair.—Mr. F. C. Penrose read a short paper 'On the Metrical System of Weights and Measures.'—Mr. W. White read a paper descriptive of Newland Church, in the Forest of Dean, Gloucestershire, with an account of its restoration.

ZOOLOGICAL.—Dec. 8.—E. W. H. Holdsworth, Esq., in the chair.—Mr. W. K. Parker read a communication 'On the Systematic Position of *Channa chavaria*,' which he considered to be most nearly allied to the spur-winged goose (*Plectropterus*).—Dr. P. L. Sclater read a note 'On the Breeding of Bennett's Cassowary in the Society's Gardens in the past Summer.'—Mr. A. Newton read some notes 'On the Mode of Nesting of the Green Sandpiper (*Totanus ochropus*),' relating to its now well-ascertained habit of breeding upon trees, sometimes at an elevation of thirty feet above the ground, and generally selecting for this purpose the deserted nests of other birds.—Mr. A. E. Knox made some remarks, 'On the Supposed Date of the Extinction of the Mole and the Weasel in Ireland.'—Dr. Crisp read a paper 'On the Visceral Anatomy of the Screamer,' in which he pointed out several abnormal structures in the intestinal canal of this bird. Dr. Crisp also made some remarks on the anatomy of the Porpoise in relation to its treatment in confinement, and exhibited some Entozoa (*Filaria*, sp.) from a monkey (*Macacus cynomolgus*).—Mr. G. F. Angas read a paper 'On the Land Shells of South Australia,' containing the results of his own observations and discoveries in that country.—Two papers were read by Dr. L. Pfeiffer, containing 'Descriptions of Fifteen New Species of Land Shells from the Collection of H. Cuming, Esq.' and 'Descriptions of Ten New Species of Land Shells from the Collection of G. F. Angas, Esq.'—A letter was read from Mr. W. H. Pease relating to certain corrections which he wished to make in some of his former communications to the Society.

ENTOMOLOGICAL.—Dec. 7.—F. Smith, Esq., President, in the chair.—G. Bryant, Esq., was elected a Member.—Mr. S. Stevens exhibited a collection of Coleoptera, formed by the Rev. Mr. Gerard in the Zulu country; and a specimen of a Polymmatu taken in the Isle of Wight, and which was apparently intermediate between *P. Adonis* and *P. Alexis*.—General Sir J. Hearsey exhibited a collection of Indian Lepidoptera.—Mr. W. W. Saunders exhibited specimens of a species of Cimi-cide, which had done considerable injury to an Orchid (*Catasetum*); the insect was a Bryocharis, was probably imported, and damaged and destroyed the plants in the same way as *Thrips*.—Prof. Westwood exhibited the MS. Entomological Journal of the late John Curtis, and made some remarks on the mode of keeping such a journal. He also exhibited, and read descriptions of, two new and remarkable Coleoptera from the Canaries, captured some years ago by Mr. Wollaston.—Mr. W. F. Kirby produced a copy of Dr. Loew's recent work on the European Trypetidae, illustrated with enormous photographic plates of the wings.—Capt. C. J. Cox sent for exhibition an admirable series of photographs of groups of insects, accompanied by some remarks on the application of photography to Entomology.—The President read some notes 'On the Nest of *Trigona carbonaria* exhibited at a recent Meeting of the Society,' and which had since been more thoroughly examined.—Mr. C. A. Wilson, of Adelaide, Corresponding Member, communicated a paper 'On the Habits of the South Australian *Calosoma Curtisii*.'—Mr. McLauchlan read a paper 'On the Types of Phryganids described by Fabricius from the Banksian Collection.'

ROYAL INSTITUTION.—Dec. 7.—William Pole, Esq., Treas. and V.P., in the chair.—J. F. Bateman, Esq., J. Berners, Esq., J. C. Bucknill, M.D., W. Douglas, Esq., Lady Everest, J. W. Haward, Esq., R. J. Lee, Esq., E. H. Moscrop, Esq., Lieut.-Col. A. Park and W. Stones, Esq. were elected Members.

SOCIETY OF ARTS.—Dec. 2.—Dr. W. A. Miller, in the chair.—The paper read was 'On Magnetic Electricity, and its Application to Lighthouse Purposes,' by F. H. Holmes, Esq.

PHOTOGRAPHIC.—Dec. 1.—Lieut.-Col. Stuart-Wortley in the chair.—The following Members were elected:—Messrs. How, Goslett, Mitchell, Holyoake, Halford, Sydney Smyth, Hooper, Elliot, Stanfield Grimshaw, Douglas Winsor and Major Gresley.—The names of Members for election for the new Council were announced.—Mr. England exhibited a beautiful series of photographs, chiefly of mountain scenery in Switzerland; by Mr. Cooper, jun., various specimens of vignette printing as applied to portraiture.—A paper was read by Mr. J. Spiller, Assistant Chemist in the War Department, 'On Photography in its Application to Military Purposes.' The communication was illustrated by an extensive series of photographs exhibiting the purposes to which photography had been applied by the authorities at the War Office. The process of the destruction of the martello towers at Eastbourne and Bexhill has been faithfully recorded. The effects of the various shell and shot on experimental targets for the different species of new cannon have also been preserved.—The Chairman, in thanking Mr. Spiller, bore testimony to the great value of the art in recording these facts, so important to military men. He requested that Members would bring whatever evidence they could on the subject of the supposed photographs done at the close of the last century to the next meeting of the Society, it having been determined to devote the January meeting to the settlement of the question as far as circumstances will permit.

ANTHROPOLOGICAL.—Dec. 1.—R. S. Charnock, Esq., Treasurer, in the chair.—The following new Members were elected:—W. C. Wright, Esq., Dr. Berthold Seemann, Dr. A. T. Bledsoe, G. M. Henry, Esq., F. Lawrence, Esq. and J. E. Mayall, Esq.—The discussion was concluded on Dr. J. Hunt's paper, 'The Negro's Place in Nature.'

MEETINGS FOR THE ENSUING WEEK.

- MOX.** Royal Academy, 8.—'Anatomy,' Prof. Partridge.
 Architects, 8.
 Geographical, 8.—'Formosa,' Mr. Swinhoe; 'From Nazareth to Boraiah-Moab and Damascus,' Mr. Eaton.
TELE. Syro-Egyptian, 7.
 Statistical, 8.—'Price of Wheat for 102 years, 1290-1491,' Prof. Rogers; 'Sumptuary Statistics, 1506 and 1603,' the President.
 Anthropological, 8.—'Negro Races, America,' Count Reichenbach; 'Crystal Quartz-cutting Instruments, near Guayaquil,' Mr. Markham; 'Mammalian Bones cut by Flint Instruments, Audley End,' Mr. Roberts; 'Flint Arrowheads, Canada,' Dr. Fairbank.
ENG. Engineers, 8.—Annual General.
SOCIETY OF ARTS, 8.—'Economic Value of Foods,' Dr. Smith.
 Geological, 8.—'Researches on Granites, Ireland,' Prof. Haughton; 'Fossil Reptiles, Central India,' late Rev. S. Hishop; 'Recent Earthquake, Manila,' Mr. Farrer; 'Pebble-Red, Budeleigh-Sulterton,' Mr. Vicary; 'Fossils, ditto,' Mr. Salter.
TELE. Zoological, 4.—General.
 Numismatic, 7.
 Antiquaries, 8.—'On Early Egyptian Literature,' C. W. Goodwin.
 Linnean, 8.
 Royal, 8.
 Philological, 8.—'Language no Test of Race,' Rev. G. C. Geldart.

FINE ARTS

GIFT BOOKS.

The Ingoldsby Legends. By Thomas Ingoldsby. Illustrated by George Cruikshank, John Leech and John Tenniel. (Bentley.)

The Ice Maiden. By Hans Christian Andersen. Translated from the Danish by Mrs. Bushby. With Drawings by Zwecker. (Bentley.)

Hymns in Prose for Children. By Mrs. Barbauld. Illustrated. (Murray.)

SUCH a work as 'The Ingoldsby Legends,' when illustrated by the artists named above, forms an extraordinary exception to the character of gift books in general. The most fastidious artist, although he might condemn, on general principles, the class of illustrated gift books, will not fail to look with interest upon such a publication. In it may be found the characteristic spirit of each of the three designers and draughtsmen—the wit and quaint imagination of Mr. G. Cruikshank, the humour and fun of Mr. J. Leech, the careful drawing, thoughtfulness and occasional pathos of Mr. J. Tenniel. Seeking these sources of delight the artist will not be disappointed, and what is more important to the success of the publication, the lover of "Ingoldsby" will find the text itself aptly illustrated by designers whose special characteristics in Art so eminently qualify them for the task. There is probably no book in the English language to the illustration of which three such men could more fortunately apply their skill. Its brilliancy is constant, yet diversified; its themes are legendary lore gaily travestied in modern dress, such as the first-named artist delights in, having many a moral to suit his peculiar mood,—domestic story and home fun, exactly what Mr. Leech most happily treats,—and chivalric tales, offering a banquet to Mr. Tenniel. Well may the public thank the publisher for bringing four such spirits together as the genial Canon of St. Paul's and his three aids. With much judgment, the themes noted above as appropriate to each artist's powers have been apportioned to them respectively. For example, Mr. G. Cruikshank takes 'The Dead Drummer,' the immortal 'Bagman's Dog,' and others of that class; Mr. J. Leech 'The Jackdaw of Rheims,' &c.; Mr. J. Tenniel 'The Ingoldsby Penance,' 'Sir Rupert the Fearless,' and others.

Sixty such designs as these are indeed a feast, not the less delightful because Mr. G. Cruikshank has produced a full third of the number. All who remember what this artist has done in long-past years know that he has raised a greater number and more wonderful sorts of ghosts than any designer among men. 'Peter Schlemihl' showed proof of this, although hardly so triumphantly as did 'The

Ghost Story,' where the ghost himself relates such a tale to an earthly visitor that his queue rises erect between his shoulders, and the very cat, a spirit likewise, has lambent eyes that glow against the firelight in the haunted room. That leathery goblin, 'Jack o' Lantern' (published in the *Omnibus*), was amongst the most amazing of the artist's creations. Nearly equal to these is the terrible figure of 'The Dead Drummer,' who beats his tattoo at the foot of the sign-post on Salisbury Plain. No wonder how mortal is the fear of "tall Harry Waters," the sailor, who tells the wonderful yarn. Mr. Cruikshank has never drawn a more comical ghost than appears here to aid the flight of Mr. Pryce, in 'The Milkmaid's Story,' in the shape of the inspired eight-day clock that comes racing down hill, its weights bumping behind, after the Welshman. That portrait of the strange Evil One in the 'Lay of St. Nicholas,' formed after some hideously comical moth, will need more than

A pint and a quarter of holy water to wash it out of our memories. The drawing that shows us

Lucifer lying blind drunk with Scotch ale, While Beelzebub's tying huge knots in his tail,

is worthy of the text,—which is saying all we can for it. It is hardly possible to surpass the Satanic fun we see delineated in such monstrous countenances as these,—the be-settled fiend prone on the floor, his laughing deputy with the cloven feet playing that strange prank. Fat Belial, whose tail curls behind him, erect, while he drinks a health, is irresistible. These are the best of Mr. G. Cruikshank's works in this series, and, as specimens of his powers, they are not inferior to those he produced thirty years ago.

Mr. J. Leech contributes but few designs to this book; that to 'The Jackdaw of Rheims' shows a set of the faces of puzzled and jovial monks, such as the artist knows so well how to draw. One of his pretty, dainty-waisted girls—girls of real flesh and blood—will be found in the person of the maid who was sent to the well, in 'The Lay of St. Gengulphus,' and to her horror and amazement wound up the saint's head in the bucket. The best part of this design is the leering expression of the worthy, his eyes towards the girl, and his nose over the edge of the bucket.

Mr. Tenniel's share of the illustrations is larger than that of either of his partners in the task. His works here are of unequal quality, some are tame and commonplace, others graceful, humorous, and manly. Little points of fun appear in these that are worthy of note, such as the action of the squire in 'The Ingoldsby Penance,' who counts upon his fingers those slain by his master's sword. In the whole series by this artist, none are so good as the designs to 'Sir Rupert the Fearless.' In the gallant knight's interview with the Naiad, his bewilderment when meeting with the queerly-shaped fishes, and the coquetry of the sub-aqueous beauties who eye the handsome stranger, are cleverly given. Nothing can well be better, in its way, than the spirit of the design which shows Sir Rupert "popping the question" to Lurline. His impudent wheedling air and her bashful satisfaction are admirably given.

The illustrations to the second book on our list possess but a small amount of artistic merit. 'The Ice Maiden' offers a subject worthy of good Art being employed upon it. Excepting one or two initials, such as that on page 117, there is nothing worth looking at in the present series.

There is a good deal of taste and spirit in the drawings which accompany the new edition

of Mrs. Barbauld's well-known book. Some of the flowers and tail-pieces are drawn with care and knowledge. The important feature of these designs is a number of landscapes, illustrating different phases of nature, such as seasons of the year and hours of the day, rivers, snow effects, the sea, night, starlight and daylight. Among these are noteworthy ones of moonlight on the sea, moon-setting and moonshine on a cloudy night, and day effects that are really beautiful, as well as carefully rendered by the engravers.

NATIONAL GALLERY.

THREE pictures, completing the number of the Queen's donation, have still to be mentioned. They hang apart from the rest, on screens in the Great Saloon. On a screen in the Great Gallery are two pictures, also belonging to this series. They are Nos. 702 and 703. No. 703, 'The Virgin and Child,' by Pinturicchio, a tall picture, in which the Madonna, a half-figure seen through an arch, holds the infant Saviour, standing, with bare feet, on a carpet thrown across the parapet. He raises his hand in the action of blessing. His body is partly covered with a thin white gauze dress, and he wears a necklace with an amulet pendent to it, bearing the letter A. The trees of the distant landscape are heightened with gold, and the nimbi are also touched in a peculiar manner with short strokes, or hatches, of shell gold.—No. 702 is 'The Virgin and Child,' formerly most unwarrantably ascribed to Raphael, and now attributed to the Umbrian painter, L'Ingegno. It is only a portion of a picture, and consists of the Virgin holding the infant Saviour on her left arm. Part of a Mandorla glory (the "Vesica Piscis") encircles the group; the border of the vesica being enriched with stars and heads of cherubim. The colouring is peculiar, and the green ground to the complexion, with pinkish lights and a decidedly reddish tinge to the tips of the noses, are incidents not uncommon in the school to which Perugino belonged. Dr. Waagen gave the name of Niccolò Alunno as the painter.

No. 705. Three Saints—St. Catherine between St. John and St. Matthew,—small full length figures, in bright colours, standing on a gold ground, are by Meister Stephan Lochner or Lothener, the painter of the well-known picture in Cologne Cathedral.

The grand picture, an Italian representation of the 'Trinity,' by Pesellino, formed one of the most remarkable purchases at the Davenport Bromley sale during last season. It is singularly harmonious in colour, and shows, better perhaps than any other picture in the Gallery, to what high degree, both of drawing and technical skill, the masters of the first half of the fifteenth century had attained. It was originally an altar-piece in the Church of St. Jacopo, in Pistoja; subsequently belonged to Mr. J. Y. Ottley, and afterwards to Mr. Warner Ottley.

The 'Agony in the Garden,' also purchased from the Davenport Bromley Collection, is one of the most striking and poetical representations of this subject. The landscape feeling, with a solemn tone of deep twilight, is mainly prominent. It is attributed to Gian, if not Giacopo Bellini, and has all the characteristics of a combination of the Paduan and Venetian schools at that period. It exhibits instances of the most daring foreshortening and elaborate drawing of the folds of drapery. 'The Virgin and Child,' called in the Davenport Bromley Collection "Beltraffio," and when previously in the Gallery of Lord Northwick, "Verrocchio," is a grand composition of the school of Da Vinci. The name Beltraffio, first suggested by Dr. Waagen, has been retained by its present keeper. There is a remarkable squareness about the composition; but the forms are soft and the colour deep-toned and rich. A large 'Holy Family,' painted on panel, with an arched top, by Lanini, a scholar and imitator of Gaudenzio Ferrari, is placed in the vestibule at the top of the stairs. This picture contains full-length figures of the Magdalen, St. Paul, and Gregory the Great. The painter's name is signed on a scroll, "Bernardinus effigiebat, 1543."

Another important picture from the Davenport

Bromley Collection, a large and excellent painting of 'The Adoration of the Magi,' has been secured for, but not yet placed in, the Gallery. This grand altar-piece was formerly in the Fesch Collection, and there, as well as in the new Catalogue of the National Gallery, attributed to Bramantino, of whose works, indeed, very little is known.

The portrait of 'Marco Barbarigo,' by Vander Meire, is a striking piece of faithful portraiture and realistic painting. Barbarigo was Venetian Consul in London, 1449, and holds a letter addressed to him at that residence. He became Doge in 1485. It formerly enjoyed much celebrity as a Van Eyck in the Manfrini Collection. An exquisite picture, by Memling, of 'The Virgin and Child' enthroned, an angel playing a guitar and the donor kneeling, supported by St. George, is full of the most vivid details. The long garden-wall behind, with the sea beyond, a large ship at sea, and a forest of masts in the distant port, combined with the brilliant colour of the objects in the foreground, remind the spectator forcibly of the exquisite paintings by the same artist on the Châsse of St. Ursula at Bruges. This, taken with the lovely little picture by Memling, recently presented from the Prince Consort's Collection, affords a very fair estimate of the painter's attainments, whether in composition, minuteness, richness of colour or exquisite tenderness.

FINE-ART GOSSIP.—Messrs. Minton have succeeded in overcoming the difficulty that has hitherto attended the production of mosaics in this country. They are now able to make all colours and every shade of colour producible in earthenware, including gilt tessere, in the same material. Messrs. Powell, of Whitefriars, have produced satisfactory gold mosaics in glass, and been very successful in producing the vermilions and crimson tones not hitherto obtainable, and there is no doubt that they will ultimately succeed in doing what has been accomplished in this order of Art at St. Petersburg.

The obituary of this week notices the death of Mr. J. D. Harding, as having occurred at Barnes on the 4th inst. in his sixty-seventh year. Mr. Harding was, we believe, one of the oldest members of the Water Colour Society, probably the most unflinching contributor to its Exhibitions, and, for a great number of years, one of the most popular of landscape painters. Upon the merely popular conception of Art in landscape no man of his day had more influence than the artist just deceased. He was one of those able men who hardly do their own powers justice. His dexterity was sometimes amazing; his execution appeared so rapid, and was seemingly so precise, that it is not to be wondered at that the amateur world of sketchers—which is generally content with superficial success, and prizes facility above all things—almost worshipped his productions. As a class, the much-abused body of "drawing-masters" deferred to him, and strove, but little to their pupils' profit, to imitate his manner. To artists, however, his works were less charming, inasmuch as these men saw the shortcomings of a style so facile and devoid of breadth and gravity. Mr. Harding's earlier works are more solid and less dextrous than those he produced in late years. That felicity of sketching, for which the deceased was renowned, had been obtained through careful consideration of nature, and he had the power, as a result of that early study, of generalizing with great success. Until he used up this acquired stock of knowledge his works retained their charm to most observers; it was not until the time came when this science was exhausted that what had been a style degenerated into a manner, and self-repetition supplied the place of new knowledge. Until the last this generalizing power stood Mr. Harding in good stead, and it was always visible in his work, even when taking the place of thought in its nobler forms, as developed in Art. Mr. Harding was the author of a work on Landscape Painting, which still retains a high place in the estimation of amateurs.

We have received the following notice:—

"Winter Exhibition, 120, Pall Mall, Dec. 9, 1863.

"The prizes in connexion with this Exhibition

have to-day been awarded as follows:—100*l.* prize for best figure subject to P. H. Calderon, for No. 65, 'Drink to me only with thine eyes'; 50*l.* prize for best landscape, Arthur Gilbert, No. 150, 'Loch Erich: a Bright Night.—I am, &c., ARTHUR A. HUTTON, Secretary."

Messrs. Foster sold, on Saturday last, a large collection of water-colour drawings, the most important items in which, and the prices they obtained, were as follows:—Mr. W. Hunt, May Blossom, Bird's Egg and Moss; Holly and Grapes; Apples, Holly and Grapes; the three, 110*l.* (Crofts),—"Father's Boots," fisher-boy standing in his father's boots, 157*l.* 10*s.* (Graves).—Mr. J. W. Oakes, A Rabbit Warren near the Coast; The Hayfield, 147*l.* (Williams).—G. Barrett, Classical Landscape, Sunset, and another, smaller, same subject, 116*l.* (Wigzell).—G. Chambers, View off Lowestoft, and The Wreck off Port, 91 guineas (Graves).—Mr. E. Duncan, Pazzaglia, Gulf of Naples; A Scene on the Welsh Coast, 146*l.* (Richardson and White).—Mr. T. M. Richardson, Scene in the Highlands, gleaners near some cottages, oxen in the road beyond; Scene on the banks of the Doherty, Perthshire; Scenery near Glencoe, 105*l.* 10*s.* (Colnaghi).—Copley Fielding, Grasmere; and Windermere, 113*l.* 10*s.* (Knight).—J. M. W. Turner, Hythe, painted 1824, South Coast series, engraved, 126*l.* (Graves).—Mount Lebanon, 157*l.* 10*s.* (Graves).—Mr. B. Foster, The Punt, 157*l.* 10*s.* (Rowney).—Mr. E. Duncan, "The raging Tempest," 147*l.* (Wilkins).—D. Cox, after Turner, Tivoli, 233*l.* 10*s.* (Graves). The collection realized upwards of 3,750*l.*

Messrs. Colnaghi, Scott & Co. publish an engraving by Mr. S. Cousins, after a portrait by M. Lauchert, Court-painter at Berlin, of the Princess of Wales. The original picture was exhibited this season in Pall Mall. Recollecting this, we congratulate Mr. S. Cousins on having greatly improved upon it in his engraving. He has imparted lightness to the figure and solidity to the work. Critics admit, with regret, that Court-painters almost invariably fail to render that grace and beauty which one imagines would be, before all things, demanded from such artists. We never look at a modern "Court-portrait" without surprise that such should be the case. Whether the fault in this instance lies with the artist or with his employers would be hard to say; certain it is that, of a subject so eminently favourable to the painter, M. Lauchert has produced but a prosaic representation. The likeness to Her Royal Highness is less than literally true, inasmuch that it does not give the pure contours of her face, nor her intelligent and genial expression.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, December 18, will be repeated the Thirty-Second Annual Christmas Performance of Handel's *MESSIAH*.—Principal Vocalists: Madame Parepa, Madame Sains-ton-Dubly, Mr. Sims Reeves, Mr. Benwick, and Mr. Fetey. The Band and Chorus, the most extensive available in Exeter Hall, will consist of (including 16 Double Basses) 70 performers.—Tickets, 3*s.*, 2*s.*, and Stalls 10*s.* 6*d.* each. Post-office orders payable to Mr. James Peck.

ROYAL ENGLISH OPERA, COVENT GARDEN, under the Management of Miss LOUISA PYNE and Mr. W. HARRISON.—On Monday, and during the week, Balfe's successful Opera, *BLANCHE DE NEVERS*. Miss Louisa Pyne, Mr. W. H. Weiss and Mr. W. Harrison.—To conclude with the 2nd Act of *THE DESERT FLOWER*. Doors open at Half-past Six, commence at Seven. On Boxing Night, Dec. 26, a New Grand Christmas Pantomime, by Henry J. Byron, entitled *ST. GEORGE and the DRAGON*, on a scale of unprecedented magnificence.

MR. HENRY LESLIE'S CHOIR. St. James's Hall.—FIRST SUBSCRIPTION CONCERT, THURSDAY EVENING, December 17.—Madame Lemmens-Sherrington, M. Lotto, and Herr S. Blummer.—Tickets, 6*s.*, 3*s.*, 2*s.*, and 1*s.* Season Subscription, Sofa Stalls, 21*s.*; Balcony, 10*s.* 6*d.* Addison & Lucas, 210, Regent Street; Austin's Ticket Office, 28, Finsbury.

THEATRE LYRIQUE, PARIS.—*Homeric Operas* by M. Berlioz.—On whichever side it be considered, a more noticeable work than 'Les Troyens' has not been put forth since Music formed itself and was framed into an art, to be expressed by aid of the language regulated by science. Before we speak of the effect of a part of this work on the stage, some remarks may be well offered on certain of its curiosities. The reader has heard that two-fifths of the opera were suppressed before it could be presented. As

matters stand, in the pianoforte scores, 'Les Troyens' and 'Les Troyens à Carthage' (Choudens), two separate operas are presented—the first in three, the second in five acts, with a prologue: a scheme only less vast than that of the 'Nibelungen' quadrilogy by Herr Wagner, over which French critics have made so merry. The first opera, published but not performed, is devoted to the portents which preceded the downfall of Troy,—the prophecies of *Cassandra*, who is here endowed with a lover, *Chorebus*,—the recital of *Laocon's* catastrophe by *Eneas*, commented on in one of the most monstrous concerted pieces ever yet adventured in Opera,—the entry of the Wooden Horse to a triumphal march,—the death of *Cassandra*,—and the end, which is a general Trojan massacre: where people are directed to be seen as throwing themselves from battlements, strangling themselves, &c. Two of the above myths, the Priest devoured by Serpents and the Wooden Horse, if not the strangling *finale*, are impossible to be presented,—thus must be described, no matter at what length. Hence, probably, and not only because of the unwieldy length of the entire work, this first portion of the original Homeric opera has been separated as an individual work, and the March of the Wooden Horse is awkwardly brought into a sort of overture prologue to the second opera, being played behind the curtain, while a Rhapsodist or *Chorus* narrates some of the "woes unnumbered" which have thrown the Greeks, *Eneas* at their head, on the shores of Carthage.

This second opera should have been called 'Dido.' In this is told that much more manageable and well-used tale of fascination, passion, abandonment and despair, which has already been so often set to music,—the features of which are, in great measure, the same as those of the legends of 'Medea,' 'Armida' and 'Norma.' Unable, it appears, to find any new combination of sentiment or originality of situation, M. Berlioz has had recourse to the strongest weapon (but one) which, as an artist, he possesses,—his eccentricity. We have spoken of the prologue-overture. The first act passes at the Court of the Queen of Carthage, with the arrival of the Greek exiles. The second act, one of pure pantomime, accompanies a storm in a wood, the meaning of which it would not be easy to understand, with Naiads, Nymphs, Hunters, Fauns and Sylvans, in most "admired disorder," were the music as clear as it is obstinately confused and hideous. Act the third (containing some of the best music in the two operas) begins with what *Dido* justly calls "a tedious festival," followed by the love-making scenes which supersede that equivocal cavern, of which every schoolboy has heard. In place of this the librettist (M. Berlioz himself) has recollected, and not infelicitously, the dialogue from 'The Merchant of Venice,' in which *Lorenzo* and *Jessica* "out-night" each other. Act the fourth is devoted to a sailor's dream-song, a dialogue between two soldiers who are loth to quit quarters so comfortable as Carthage, and the struggle in *Eneas* betwixt passion and duty; lastly, the departure of the Trojans. Here, again, M. Berlioz has called Shakspeare to his aid by a pretty close imitation of the tent-scene in 'Richard the Third.' *Eneas* is frightened into departure for Italy by apparitions of *Priam*, *Cassandra* and her lover, and *Hector*. Act the last shows the despair of *Dido* and her catastrophe.

Such is the ordinance of the story, which is told in verse, more elegant than most of those who concoct French opera-books can manage. But it is not well laid out for music. Two of the most forcible scenes in the first opera, as has been said, are beyond the scope of the art. In the love act of the second there are four consecutive pieces of music: the song of *Iopas*; the quintett where *Dido* yields to her love (one of the most tuneable numbers in the score); the admired septett and chorus; and the duett betwixt *Dido* and *Eneas*, all more or less in the same tone of suavity. Thus, also, too much of the instrumental music is laid together; the chaotic storm in the wood is immediately followed by the heavy and queer ballet. But our shrewd and pungent writer gives himself nowhere a chance. If his good angel has suggested

to him a brief or borrowed strain of melody, in nine cases out of ten he shows an instant resolution to bury it, so as to prevent the ear from knowing it again when it returns. Even in the Trojan March, which starts off with a clear phrase, almost identical with that of the 'Norma' march, he cannot get beyond four bars' length without tormenting the modulation and mystifying the rhythm. Then he rejoices in phrases of five and seven bars, numbers which others have held can be only used with the utmost caution, and prefers modulations the crudity of which is a secret confined, we apprehend and hope, to himself and his brethren in young Germany. The phrases which are gracious to the singer (but then we are now-a-days instructed that singers are to go for nothing in an opera) are singularly few. In situations requiring vigour and such outspending effects as Handel and Gluck could produce with a few touches of the pen, he generally is forced and feeble. We say this, recollecting the Students' and Soldiers' Chorus, the Easter Hymn and the devils who sing gibberish in his 'Faust,' as compared with the chorus and dance of Sylphs there, — the Shepherds' Chorus, in his 'Flight into Egypt,' as compared with that of the 'Murder of the Innocents,' in the same work, — and here the Chorus of Pagan Priests and Warriors, as compared with the music in which thyme, and myrtle, and moonlight, and dew are hymned. One exception, however, may be mentioned; the chorus in praise of *Dido*, where the phrases are large and distinct. In more than one passage, local colour is poetically indicated, as in the Sailors' Song, act the fourth, but languidly, and in a manner that must cloy.

The strangest fact of all has to be commented on, explicable though it be by the innate poverty of melody which has thrown M. Berlioz into disdain on the one hand, and on the other into illicit devices for its concealment. This is the inefficiency of his declamatory music: as in the passages where *Cassandra* flings out her prophecies into the highways of Troy: where *Dido* takes leave of *Anna*, her sister, ere she mounts the pile (after funeral rites which are indeed awful to hear). Hardly one phrase in these scenes of passion *draws blood*. It is not enough to dispose such words, as such moments claim, in odd spaces or bars on the score. It does not require an incidental double-flat, — a scream from some low instrument or a groan from some high one, to paint the most extreme emotion. Recollect Handel's recitatives in 'Israel' and 'Jephtha,' — the monologues of Gluck's *Armida* and *Orestes* and *Agamemnon*; — think (to take an example from the works of a minor prophet, of *Julia's* "Il vivra!" in Spontini's 'Vestale,' when she desperately flings open the gates of the temple, and saves her lover, herself to remain and die. Without a rich and real spirit of melody, there is no recitative; — witness the lugubrious yawns of Spohr, — witness the lacerating outcries of Herr Wagner. There must be more than a command of orchestral sonority, be it even possessed in so overflowing a measure as it is by M. Berlioz, — there must be a feeling for beauty of interval, for balance of period, for inflexion of accent; and this feeling, when turned into the service of more strict and set movements, is that which yielded us Handel's "Nightingale" and "Hailstone" choruses, as well as his *Jephtha's* recitative, — and Gluck's *ballet* and temple music and celestial Elysian hymns, as well as *Clytemnestra's* and *Iphigenia's* outbursts of passion, and that awful scene where his *Aleste* goes, living, to pass the dark river of the grave. One who has written with such enthusiasm on truth in praising Gluck's declamatory music as M. Berlioz has done, must prepare, without complaining of injustice, for a scrutiny the severity of which is demanded by his ambition, when he attempts something analogous, and has, to our thinking, failed so signally as on the present occasion.

We come now to the execution of 'Les Troyens à Carthage,' and its effect on the stage. In a pompous advertisement prefixed to the published music, M. Berlioz assures the public that there is nothing inexact in his manner of writing, and warns those flimsy folk, managers, conductors, and singers, to "nothing extenuate nor set down aught in

malice," — to omit no jot, to alter no tittle, but, on their peril, to execute his work as it is. Yet lo and behold! already one good fifth of the opera has been cut away since the first representation. The pieces left out are a pantomimic scene in *Dido's* Court reception, including three distinct movements, — the entire act of senseless and chaotic orchestral music in the wood, — a third of the *ballet*, — the song of *Iopas* in the third act, the song of the sailor and the duett of the soldiers in the fourth; the work being thus largely relieved by sagacious private judgment, and disobedience. No relief, however, can reconcile us to the characteristics which have been above set forth. The action of the story languishes during a large part of the work. The prologue-overture behind the curtain, with a recitant before it (why using speech and not a chanted monotone it would be hard to divine), fails in its effect, owing to the tormented modulation of the Trojan March. The opening scene in *Dido's* Court proves, as we expected, to be the best in the opera. Throughout, 'Les Troyens' is treated with an orchestral richness and brilliancy in which no one has ever surpassed, and few have equalled, M. Berlioz. This, in performance, but partially disguises the meagreness of his ideas, the patchiness of his phrases, and the impure crudity of his modulations. The duett betwixt *Dido* and *Anna*, the entrance of *Eneas*, and the *finale* to the act in which the Trojan fugitive devotes himself to the championship of the Queen of Carthage, by their instrumentation alone gain such acceptance as they find. This, however, is small. As much may be said of the *airs de ballet* which open the love act. In the second of these, an African dance with perpetual motion, M. Berlioz does what MM. David and Gounod (the latter in the 'Ulysse' choruses) have done more successfully, and makes some effect by the wildness of monotony. The famous septuor, which comes shortly after (*encored* nightly), seems to us singular rather than beautiful. It is most ingeniously constructed, however; the voices moving betwixt an orchestral *ticking* of the note *c in alt*, repeated to satiety, and an occasional long-drawn pedal chord in the depths of the bass. There can be no doubt that this movement is thoroughly relished in Paris. The love duett which closes the scene comes out more feebly than we had expected; the ear is distracted by the modulations of the middle portion of it; the sentiment, too, is spun out to too great a length. The sudden intervention of *Mercury's* call for the hero from Love to Glory, with which the act closes, trenches perilously on the ridiculous.

The impression made on us by the last two acts in performance, where the composer has had to treat struggle and despair, — in fact, first to rise to the sublimities and to grapple with the difficulties of his subject, — is one of unmitigated pain and disappointment. No acting, no singing, no orchestral mixtures, however uncouth or impressive or graceful they be, can carry off the innate weakness of the declamatory music to which we have called attention. By chance we have been enabled to test the justice of our comparison, having the other morning heard the opening scene of Gluck's 'Iphigenia in Aulis' poorly sung and declaimed, not on the stage, but at a Conservatoire Concert. But even in spite of all disadvantages, the power, the truth, the beauty of this noble music made themselves felt with a force all the greater for our recent endurance. That music will be ever young — the recitatives, of M. Berlioz are already old, decayed and conventional. In brief, here seems to us, if ever there was such a case, a man shrewd in judging others, possessed of poetical aspirations after the highest things, endowed with one requisite for musical success, a consummate feeling for colour, who has utterly failed — whether from natural inefficiency or obstinate disdain of that progressive culture which out of the seed evokes the bud, the branch, the leaf, the flower — to realize his purposes, so as to entitle the work presented to a real and lasting place among those creations of Art which it was planned to exceed.

The opera, with one exception, is excellently presented at the Théâtre Lyrique. Madame Charton-Demeur, as *Dido*, queens it gracefully and tenderly; and if at last the full force of tragic passion

be wanting, it may not be because she is deficient in it so much as because her music is too harassing in its demands on her steadiness to permit her entire abandonment of herself to the tragedy of the part. Though her voice, a *mezzo-soprano*, be somewhat worn, she uses it well, like an accomplished artist. M. Montjauze is by nature and stature better fitted to personate *Hercules* than *Eneas*. Withal he has neither a large nor extensive tenor voice, and, moreover, is often out of tune. Mdlle. Thibault, the *Anna*, is a fair *contralto*. An especial word must be said of a very young lady, Mdlle. Estagel, the *Ascanius*. She has an agreeable voice, with charm in it — a modest sensibility, a propriety of articulation, and an elegance of features, which should carry her far. The orchestra and chorus are very good, the dances are well arranged, and M. Carvalho has put the opera on the stage with that princely, picturesque, and poetical liberality which distinguishes his management. Lastly, "the Fourth Estate," with little exception, has done its utmost possible in praise, its least in blame, when speaking of the most ambitious dramatic attempt till now made by one of the confraternity. Time may show how far we are right or otherwise in the dissenting tones of our judgment of 'Les Troyens à Carthage.' Meanwhile, as one of our contemporaries truly observes, such success as the work gains is mainly one of curiosity.

MUSICAL AND DRAMATIC GOSSIP. — Our Winter Season goes on in its usual busy fashion, affording, as yet, little novelty. We are in the 'Messiah' weeks. The *soprano* at the *Sacred Harmonic Society's* performance was Miss Parepa. The selection of the 'Jephtha' choruses for yesterday week's choral rehearsal justifies a hope that what we have at heart is under consideration — a revival of Handel's last and most dramatic oratorio while Mr. Sims Reeves is in the world of singers. — M. and Madame Lind-Goldschmidt announce a performance of the 'Messiah,' for a charitable purpose, to be given at Exeter Hall, early in January. — At the last *Popular Concert* Madame Arabella Goddard played Hummel's Septuor. — The pianist at the *Crystal Palace Concert* on Saturday last was Miss Agnes Zimmermann; the singers were Miss Parepa, and Signor Marchesi. The lady sang the concert scene, 'What shall I sing?' by Messrs. H. F. Chorley and Benedict; the gentleman, a song from 'Der Zufriedenstellte Eolus,' that comic *Cantata* by Sebastian Bach of which some account was here given in the autumn of 1862. Signor Marchesi deserves no common credit for the variety and quality of his repertory, seeing that we are living in a time when it is, unhappily, no secret that artists of high repute will consent to sing trash, as *Master Trapdoor*, the usurer, said, "for a consideration." — By the announcement of Mr. H. Leslie's Winter Series of Concerts, the first of which will take place on Thursday next, at which Herr Sigismund Blumner is to play, it would seem as if the great violin-player, Herr Joachim, was expected here during the coming spring. — M. Lotto's last appearances are announced, every one will hope only for the time present. — The *Motett Choir* will hold its first winter meeting on the 23rd. — M. Julien has given a Mendelssohn night. — A Westmoreland Scholarship to the value of 10l. has been founded in our Royal Academy of Music.

At the sale of Prof. Taylor's library the prices seem to have been somewhat capricious, only 3l. having been given for an autograph *Cantata* of Handel's, and the same sum for a MS. score of Stradella's Oratorio of 'San Giovanni Battista,' while Bickham's 'Musical Entertainer,' a work beautifully engraved and illustrated, but by no means a rarity, fetched 4l. 12s. 6d. The copyrights of Prof. Taylor's English arrangements of Spohr's 'Fall of Babylon' and 'Last Judgment' were respectively disposed of for 42l. 15s. and 55l. 13s. It is said that "a large number of valuable books in the musical library are believed to have been secured for the British Museum."

That luckless haunt of pleasure the Alhambra

has changed purposes, if not hands, again, and is now devoted to equestrian entertainments.

The Duke of Saxe Coburg Gotha has finished, say foreign journals, another opera.

Madame Schumann is about to visit St. Petersburg. Dr. Liszt, too, has been invited thither, in spite of his understood determination not to play again in public. The rule of such determinations is for them to be broken, and, as we have it on sure testimony from Rome that he is still in possession of all his unparagoned powers, we hope it will be the case in this instance. Next to the mistake of retiring too late, is the fault of retiring too soon.

The *Gazette Musicale* gives a good account of popular orchestral concerts at Amsterdam, which, under the direction of that clever musician, Mynheer Verhulst, have a certain individuality of their own. True to his sympathies with the predilections of Mendelssohn (which are known to be warm), Mynheer Verhulst is more anxious than most contemporary conductors to bring forward Herr Gade's music, which has suffered unfairly in general estimation owing to the excess of Mendelssohn's partiality for it and its maker. The great author of 'Elijah' proved himself a man, like the rest of us, by more than once in his musical career conceiving preferences not wholly warranted by their objects, and then fighting the same up into prejudices. However this may be, Herr Gade's music is unfairly neglected for the moment, and we say this with distinct and pleasant remembrance of his 'Erl King's Daughter.' To return to Amsterdam, Mynheer Verhulst treats his public to music we never hear in London, and which one must go to Manchester to make acquaintance with—such as Méhul's 'Chasse' overture, and Spontini's to 'Fernando Cortez.' He is preparing, further, a new symphony by M. Féti's.—Herr Hiller's 'Catacombs' will be given at the Amsterdam Opera House, and its production there will be superintended by the composer.

'Aldina,' a new opera by a Genoese composer, Signor Gandolfi, has been produced at Milan,—it is said with success.

It seems by Dresden journals that what we gave as a caricatured story last week, touching Herr Wagner's great expectations, has been a *bond fide* transaction. Not merely on the principle of hearing every side are the following notes on the bill of a concert, consisting of the modest gentleman's music, given last month at Carlsruhe, interesting, though not meant for publication, but as coming from an excellent and, as will be seen, a liberal musician, not afraid of blaming or loth to praise. "This," writes the annotator, "was the programme:—Part 1st—*Prelude and finale*, 'Tristan.' The first part has some excellent and striking effects, especially of *p.p.* in the double basses.—Selection from the opera 'Meistersänger,' '*Gathering of the Master Singers*' (for orchestra)—very pretty indeed.—*Pogner's Song* (bass)—dreadfully stupid.—*Song of Hans Sachs* (baritone)—bizarre, with the intention of being original; thoroughly unpleasant.—*Prelude*—Trash. Part 2nd:—Selection from the 'Nibelungen' operas, '*Ride of the Valkyriur*.'—This instrumental piece is wonderful, and shows a composer above the ordinary standard, full of imagination and fiery fancy.—*Siegmund's Love Song*' (tenor)—a charming song.—'*Wotan's Farewell*' (bass)—poetically conceived with some very good bits in it.—'*Schmelzlied*' (baritone)—not good.—'*Hammerlied*' (baritone)—no better."

The length to which our notice of 'Les Troyens' has run makes it necessary to postpone all other notices of French matters, musical and dramatic. We must, however, for honour's sake, not wait to say that the press of Paris is all but unanimous in denouncing 'Les Diables Noirs' of M. Sardou. M. Janin justly calls it a discreditable and bad play. It would be well for the men and women of France were it the last of its abominable race.

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